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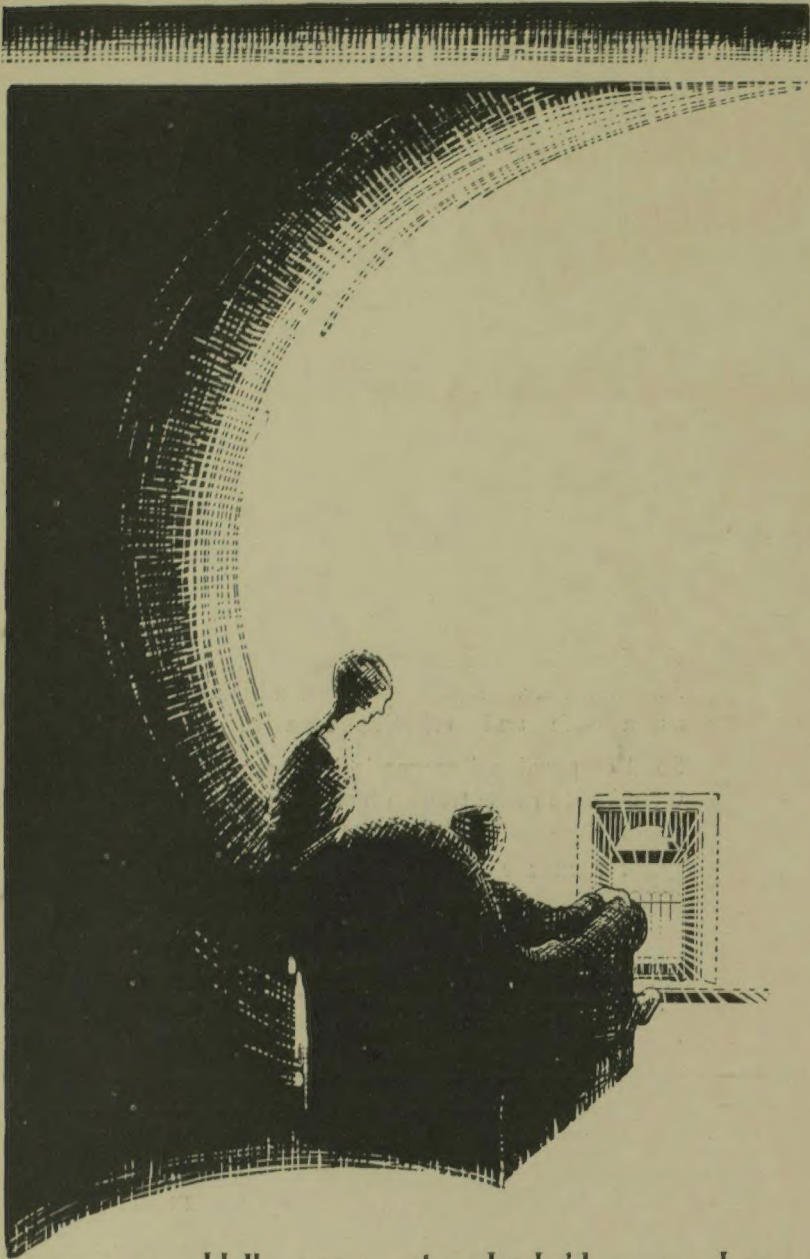
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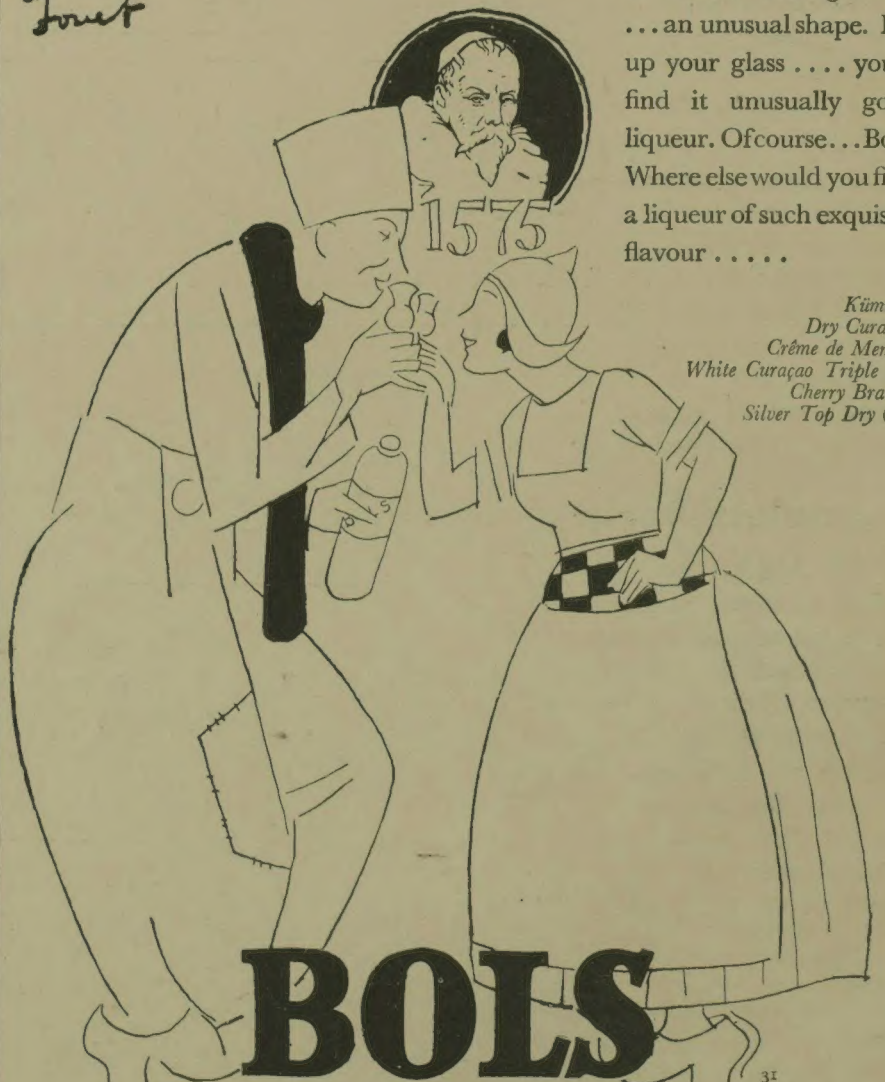
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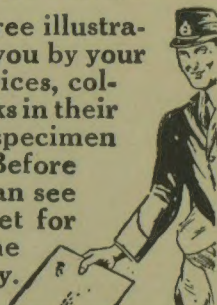
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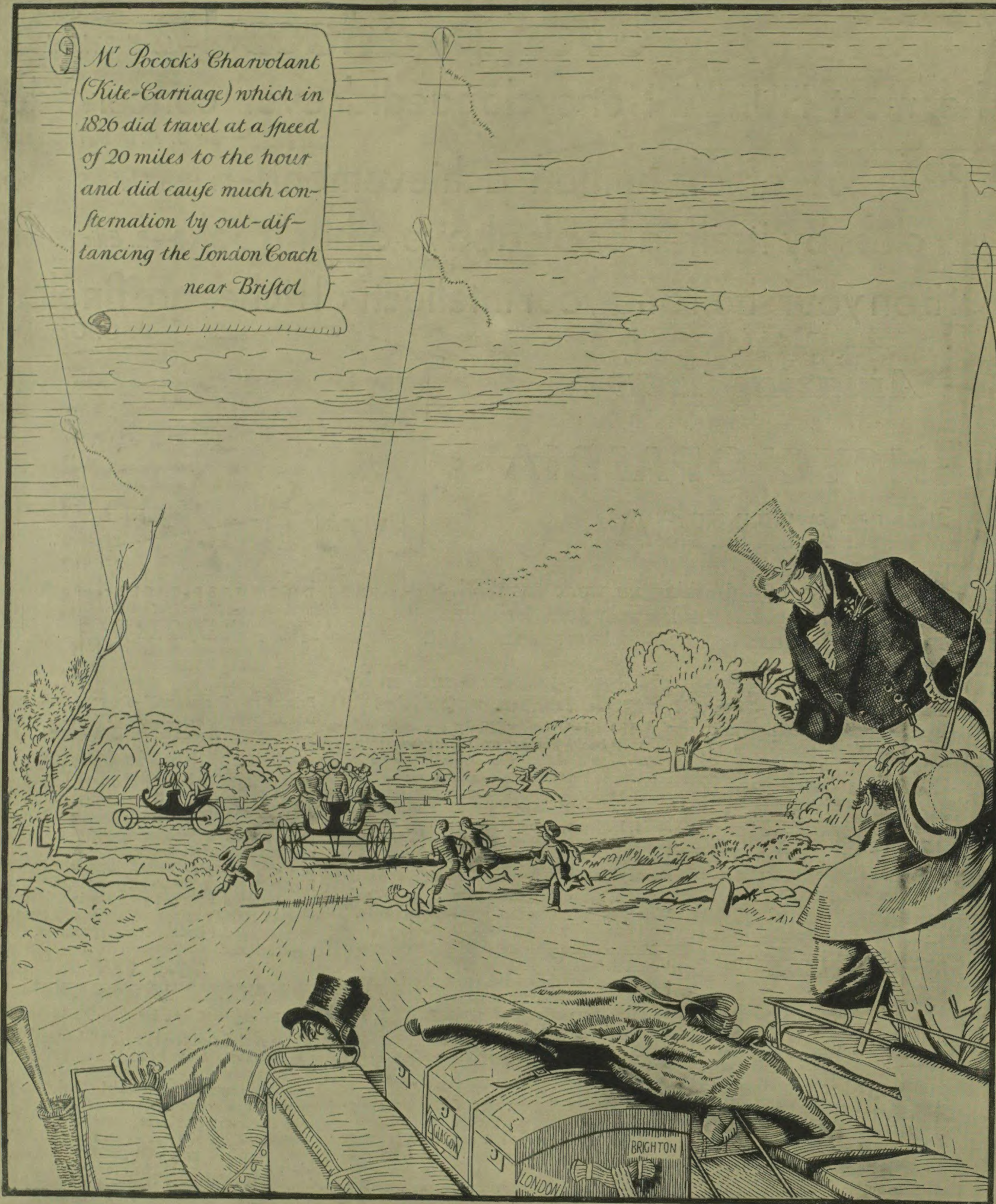
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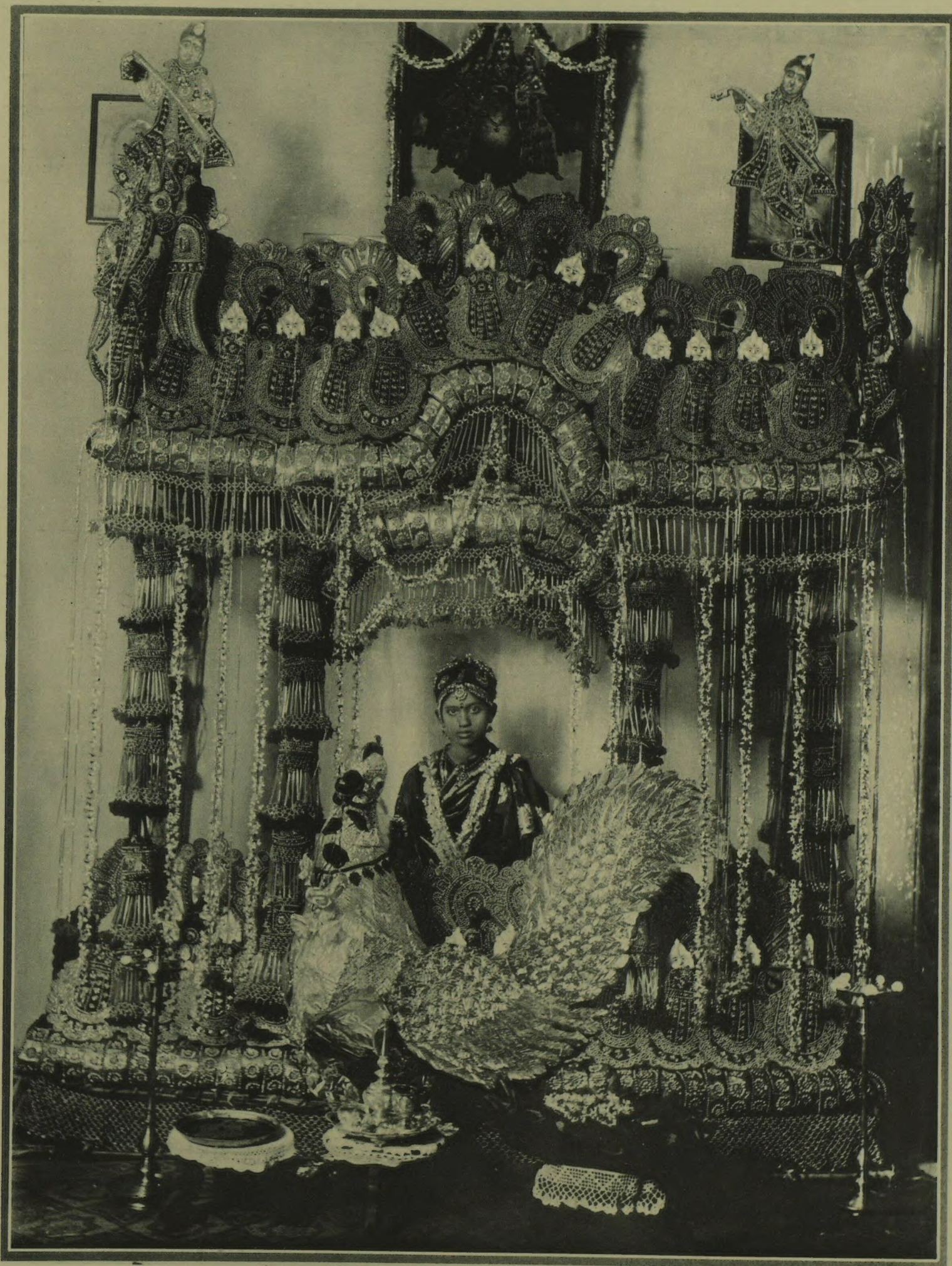


# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, SEPTEMBER 20, 1930.

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**A HINDU GIRL ATTAINS WOMANHOOD: PICTURESQUE CEREMONIAL ON A RICHLY DECORATED DAÏS, WITH A BIRD IN SILVER FILIGREE IN FRONT OF HER.**

When a Hindu girl attains womanhood, the occasion is celebrated according to the family's means. This interesting photograph, taken at Madras, shows such an event in elaborate form. The girl, with

decorated with pearls and beads, and surmounted by a representation of the god Vishnu as protector from evil. On either side are figures of musicians. Before the girl is a figure of a bird in silver filigree,





By G. K. CHESTERTON.

THERE appeared lately in the *News-Chronicle* an only too merciful review of an only too vulnerable volume of sensational stories which I lately cast upon the world. I hope I cannot be accused of taking such books of mine very seriously, and I hope I am not unduly puffed up when they happen to be criticised indulgently. But there is one thing which I do take seriously, and that is the one thing which was criticised critically. I do take my real opinions seriously, though not the stories that sometimes embody them. And I take especially seriously one particular opinion which has been universally misunderstood. I refer to my real views on the Jewish Problem and the Jews, and the critic in the *News-Chronicle* said the only thing to which I have any right to take exception when he deduced from one passage that I am "a professed Anti-Semite."

This is not true, and certainly the passage he quotes does not prove it to be true. He quotes a passage in which a financier declares that the Jewish vice is greed, or love of luxury or vanity; and concludes by saying that he knows this because he is a Jew himself. The critic declares that no Jew could ever talk like that. This is rather surprising, for I have, in fact, heard several Jews talk exactly like that. It seems to me that it is my critic who is the Anti-Semite, since he is apparently unaware of one of the very real virtues of the Jew—his capacity for detachment and objective criticism. Jews sometimes pursue (unwisely, as I think) an external policy of silence and suppression in the Press and the political world. They defend it in private on the ground of real peril from real persecution. But it is very rare to find a Jew who shows in private that shamefaced, muddle-headed half-hypocrisy and blustering evasion only too common in British and other Western patriots. The Jew may sometimes try to conceal the facts from the world, but he does not try to conceal them from himself, or even from his friends. I have a number of Jewish friends quite capable of saying that the Jewish temptation is greed and luxury. But, in any case, the critic misses the whole point by omitting the preceding sentence. The point was that the financier began by saying, "Avarice is not a Jewish vice."

In short, my Jew was not attacking Jews, though many Jews really do. He was defending Jews from the much more common but completely mistaken charge of being stingy and mean. In my story, somebody had suggested that a certain Jewish pawnbroker was a miser. The financier answers that a Jew is never a miser. His temptation is not to hoard money, but to grab it and spend it, if only in vulgarity or vice. To point out that Jews are not mean and miserly, even if they are showy and purse-proud, is to say something that might quite naturally be said by a Jew, and certainly not something that could only be said by an Anti-Semite.

For the rest, I maintain that it is perfectly sound psychology to make a man repel a charge against his race as untrue by admitting that another and almost contrary charge is true. It is what almost all patriots do who combine patriotism with any kind of balance and liberality of mind. I do not know who wrote the review in the *News-Chronicle*, but my thoughts naturally strayed to the literary editor of that paper, the distinguished essayist Mr. Robert Lynd, and from thence to the problems of

his own native land. Suppose that I, as an Englishman, were trying to explain things to Mr. Lynd as an Irishman. I might very well say, for instance, that the English are not really cruel, though they have given the Irish a very justifiable impression of their cruelty. But they have been, in effect, cruel through credulity, through laziness and ignorance. I might almost say they have been cruel through good nature. It was not so much that they had too low an opinion of the Irish as that they had too high an opinion of the Anglo-Irish, of the officials and the landlords and the parliamentary secretaries and the police; of the Anglo-Irish garrison that was to them like the Anglo-Indian garrison. But to suppose that a silly spinster reading truculent articles actually and directly desires to massacre Hindus, like a fanatical Moslem, is to do her an injustice—or perhaps pay her too high a compliment. It is almost equally untrue that most of us were ever in a mood to enjoy the massacre of Catholics and Celts. But it was none the less true that we tolerated the massacre of Catholics and Celts. And we did so through sins and weaknesses that were really our own, and about these I should express myself as vehemently, and even

can be solved at all. But, in answer to the charge of fanatical Anti-Semitism, I should like to add one word, and an even more emphatic one. If I were an enemy of the Jews, I should call myself an enemy of the Jews; if I were anything that could be called Anti-Jew, I should wish to be called Anti-Jew. But under no circumstances whatever would I consent to be called Anti-Semite. The word is a monstrous monument of the great nineteenth-century blunder, the habit of talking sham science in order to avoid talking real religion. There is such a thing as a Jew; he might be hated as a Jew, though I do not hate him; he might be murdered as a Jew, though I never happened to murder him. But who in the world would want to murder a Semite? The word dates from the days when even fanatics had to disguise themselves as prigs, and I trust that, whatever be the merit of my views in the matter, I myself am neither one nor the other.

This last point is much more important than any book of mine or any article of anybody else's. For what determines the human part of human history is religion and not race; certainly not the pompous

Victorian theories about race. It was perhaps characteristic that the Victorians should begin believing in Semites about the time that they left off believing in Shem. But I, for my part, shall go on believing in Jews, and nothing will persuade me that they are a mediæval myth or a primitive folk-tale or an interpolation exposed by the Higher Criticism. It was the whole nonsense of the nineteenth century that it talked as if we were more certain of the existence of Semites than of the existence of Jews, or as if we had more evidence that Aryans are Indo-Germanic than we have that white men are white. I may suffer some of the scorn, then, poured on anybody who said he had seen a ghost, if I confess that I have actually seen a Jew. But it is a fact that I have seen several, and that many of them said exactly what the

critic declared that no Jew could ever say.

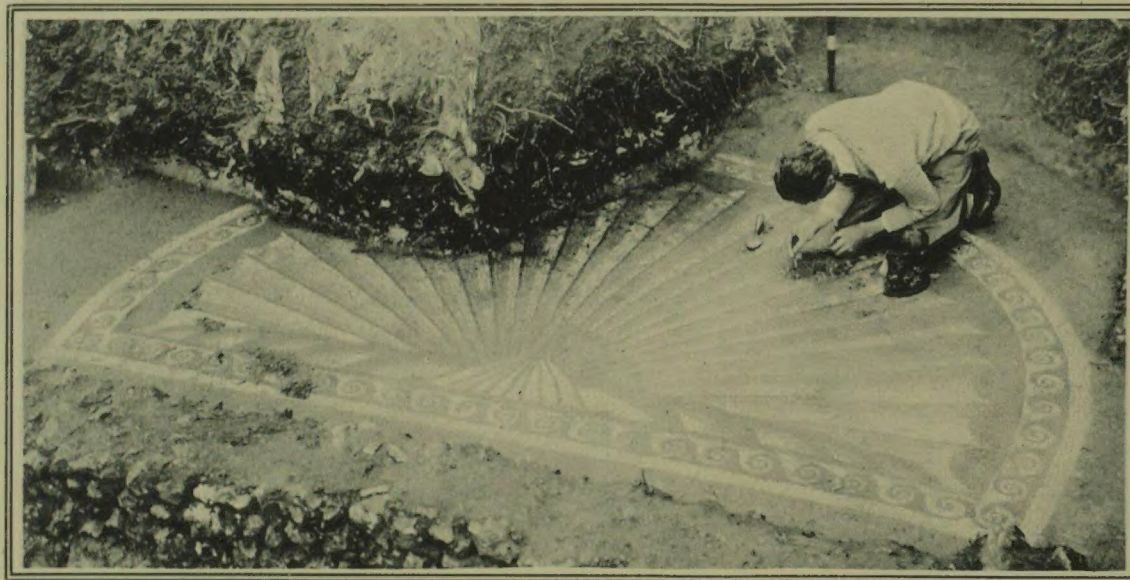
#### "CHINA'S TWENTY YEARS' WAR."

WE have received from China a number of criticisms of the descriptions given to the photographs headed "China's Twenty Years' War," which were published in our issue of July 5 last and were supplied to us by an unquestionably reputable agency acting for Mr. B. Lenox Simpson, the well-known author who writes under the pen-name "Putnam Weale."

Correspondents allege that the photographs are not as described, but were taken on previous occasions, and do not in any way represent the recent operations with which Mr. Lenox Simpson's article was concerned.

Needless to say, we reproduced these photographs in good faith, there being no reason to doubt the statements of such an authority as "Putnam Weale." The communications we have received are so categorical, however, that we have deemed it necessary to ask Mr. Lenox Simpson for confirmation; and this confirmation (or a refutation, should one be called for) the agents who supplied to us the article and the photographs used to illustrate it have courteously agreed to request from Mr. Lenox Simpson.

The *Illustrated London News* makes every endeavour to publish only fully authenticated material, and should the criticisms of the illustrations in question be proved just, we shall not hesitate to offer every apology to our readers for what will then be shown to have been a most regrettable error.



ONE OF THE FINEST ROMAN TESSELLATED PAVEMENTS FOUND IN BRITAIN: DR. R. E. MORTIMER WHEELER AT WORK ON HIS RECENT DISCOVERY AT VERULAMIUM (ST. ALBANS).

Interesting discoveries have been made on the site of Verulamium, at St. Albans, during excavations conducted by Dr. R. E. Mortimer Wheeler, Keeper and Secretary of the London Museum. This fine tessellated floor belonged to a house beside the old Watling Street, whose original surface there has been exposed for the first time, while remains of the city gateway have been revealed. There were also found pottery, ornaments, and many coins of Vespasian, Antoninus Pius, and Caracalla. Verulamium had two miles of fortifications, which Dr. Wheeler has now dated to about 100 A.D.

violently, as any Irishman. I should make a particular point of being emphatic and even exaggerative in describing the snobbishness, the impotence, the intellectual inertia of my countrymen who consented to the enslavement of a Christian nation; to show that I was defending them from a particular false criticism, and not denying that any criticism could be true. I might even talk rather bitterly about slavery and political poltroonery, as the Jew in my little story talks bitterly about vice and greed. But the Jew in my story does not talk more bitterly about them than several Jews in history have talked about them. Nobody who has read it will forget that last vivid and flashing image of Jewish vulgarity and vainglory that comes at the end of a fine line by Zangwill, describing the modern metamorphoses of Israel: "Creeping a snake in the thicket; leaping an ape in the sun."

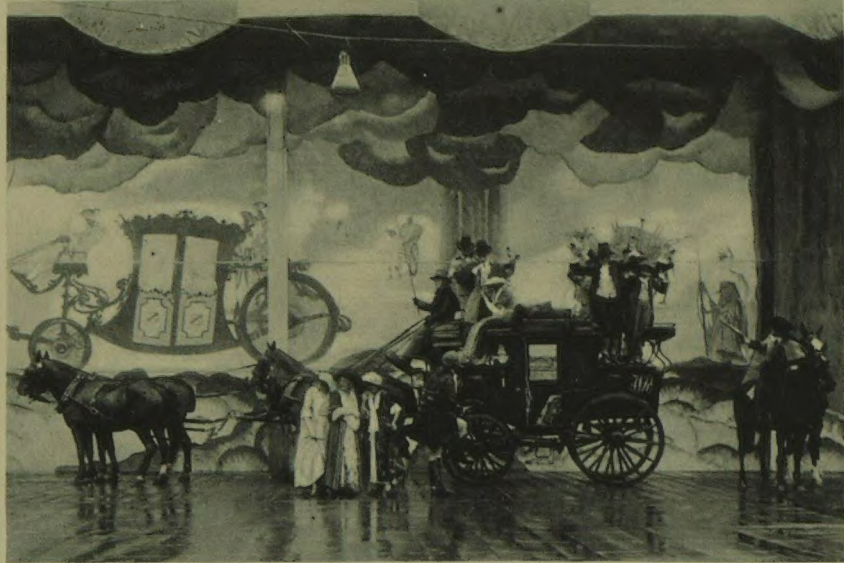
I prefer to make a note of this mild protest against a very satisfactory critique of a not very satisfactory book. For it concerns a really serious problem, and misrepresents me in a matter in which I do not wish to be misrepresented, though I generally am misrepresented. I am no more of an Anti-Semite than any Zionist or detached and independent Jew who thinks that the solution of the Jewish Problem would be the separation of the races. It is perhaps doubtful whether the Jewish Problem can be solved thus. It is also doubtful whether the Jewish Problem



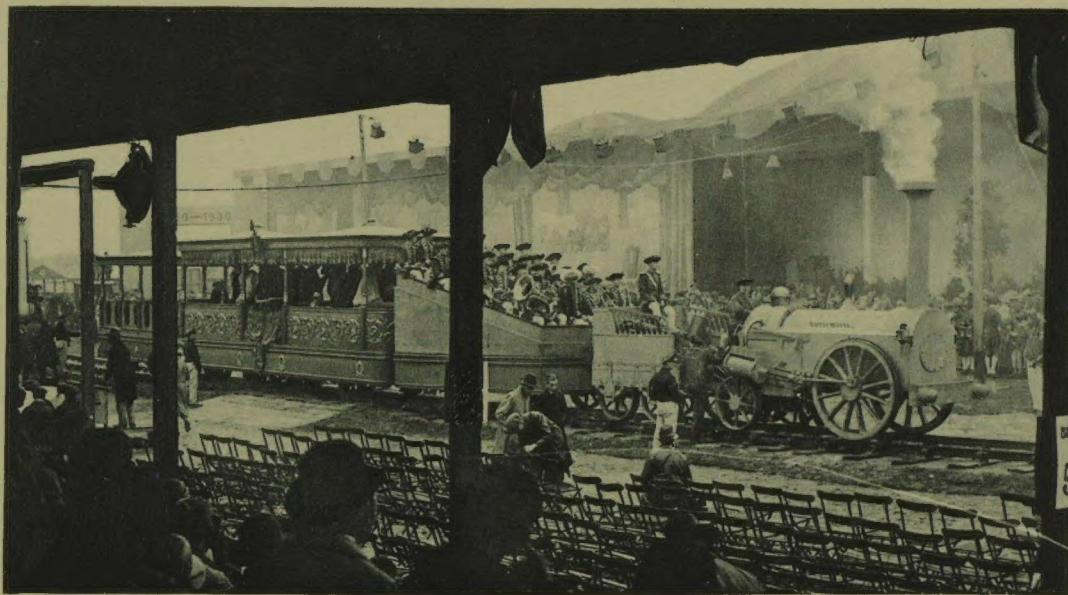
## TRANSPORT THROUGH THE AGES: THE PAGEANTRY AT LIVERPOOL.



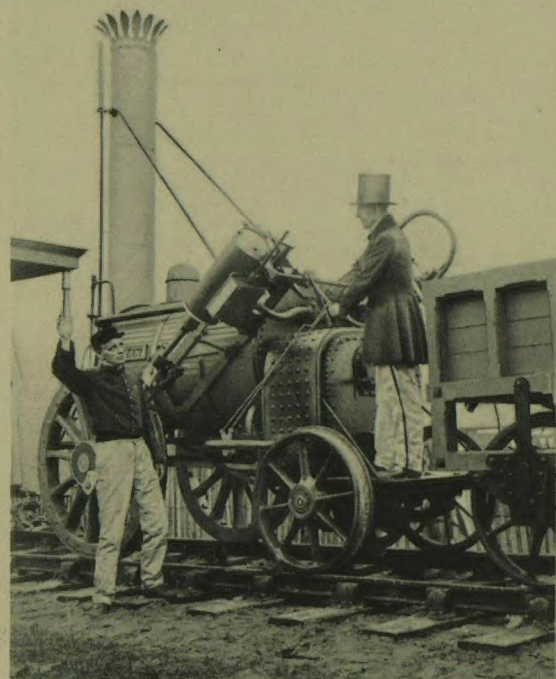
THE EARLIEST-KNOWN FORM OF TRANSPORT! A HUMOROUS INCIDENT IN THE LIVERPOOL PAGEANT OF TRANSPORT; WITH THE PREHISTORIC "PET" AS AN INTERESTED SPECTATOR OF A PRIMITIVE "EXCURSION" FOR THE WIFE!



THE DIFFICULTIES AND DANGERS OF TRAVEL BEFORE THE DAYS OF RAILWAYS: THE MAIL COACH HELD UP BY HIGHWAYMEN—AN INCIDENT IN THE PAGEANT OF TRANSPORT IN THE LIVERPOOL RAILWAY CENTENARY CELEBRATIONS.



A REPLICA OF THE "NORTHUMBRIAN" LOCOMOTIVE, WITH WELLINGTON'S "STATE COACH" AND TRAIN (INCLUDING A MILITARY BAND): A RECONSTRUCTION OF THE OPENING OF THE LIVERPOOL AND MANCHESTER RAILWAY IN 1830.



ACTORS IN THE FINAL EPISODE OF THE PAGEANT: A REPLICA OF THE "ROCKET"; WITH DRIVER AND SIGNALMAN.



SHOWING GENERAL DAWES (CENTRE; WEARING TOP-HAT), WHO OPENED THE RAILWAY EXHIBITION AT LIVERPOOL: A GROUP, INCLUDING A HOBBY HORSE.

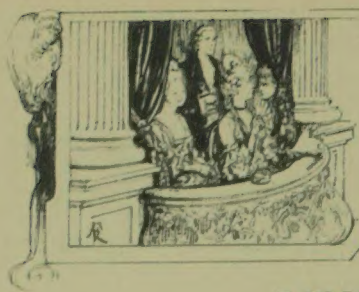


THE ORIGINAL "LION" (BUILT IN 1838): HAULING A REPLICA OF AN OLD-TIME TRAIN IN THE LIVERPOOL RAILWAY EXHIBITION.

On September 13 the celebration of the centenary of the opening of the Liverpool and Manchester Railway was begun at Liverpool, when General Dawes, the American Ambassador, after opening the Railway Exhibition at St. George's Hall, accompanied the Lord Mayor to the Wavertree Recreation Ground, where, in spite of a steady downpour of rain, over 3000 performers enacted a pageant showing the development of transport from the earliest times. It began with the humorous prehistoric episode illustrated above, and moved through Chinese, Egyptian, Roman,

Indian, and Red Indian scenes, to the days of stage coaches. Finally, after the overcoming of much opposition from the enemies of progress, first Stephenson and then his locomotive appeared on the scene. The last episode was a reproduction of the occasion, on September 15, 1830, when the Liverpool and Manchester Railway was opened by the Duke of Wellington. The centenary celebrations continue for a week and close on September 20, and include the Railway Exhibition with its exhibits of models and the old-time train illustrated above.





# The World of the Theatre.

By J. T. GREIN.



## BALIOL HOLLOWAY'S RICHARD III.—THE SIGNIFICANCE OF FEET.

PARALLEL to Mr. John Gielgud's Hamlet, Mr. Baliol Holloway's Richard III. is—I say it deliberately—one of the most remarkable Shakespearean creations of latter years in England. If anon Mr. Holloway succeeds as Henry V.—the part

But he must stay his joy till they have passed on or averted their countenances. Then wicked joy-fires flare up in his eyes, then the pleated lips become a grin long-drawn-out, revealing, as it were, a razor-blade ready to skin and bleed.

The unspeakable cruelty of this smile follows this Richard in our mind's eye like a will-o'-the-wisp. It is the paramount key-note of his character. Mr. Baliol Holloway sounded it in his very first speech, in which, in mockery and self-pity, he pointed to his misshapen body, yet with an undertone of revelling in his person. Like all hunchbacks, he was sorry for himself, yet he felt a certain vanity in his deformity, and it oozed out in his very mien. He remained a *bon enfant* with the soul of a devil, almost a Puck hopping about seeking an opportunity to jeer in jocular joy at other people's troubles—the *Schadenfreude*—an untranslatable word—of the innate fiend. But as soon as he had won, had conquered his crown (by blood) and feigned pity, he changed his demeanour. He literally rose by inches, he became a king, and a kingly tyrant too. When he anathematised Buckingham, gloating over the opportunity to rid himself of him, he was like a living image of storm; with a fell sweep of his garment he seemingly swept his erstwhile friend from the Court to perdition, being the old Richard once more when he beheld the gory head in the headsman's bag. And still he rose in stature and in mental force, after a night of unspeakable agony, tortured by the strident noises and the hideous pictures of his conscience—when he faced his rival, the splendid, eloquent Richmond of Mr. Tristan Rawson. In the cry of "A horse!" there was still agony; in his handling of the sword he daunted nothing; he slashed and slew about him, a lion in anger, a hero in the fury of despair. Struck to the heart, he would yet get the better of death. His final fall in the

Marie Tempest with her feet—so *petite*, so well sculptured—almost draws the key-note of her characterisations by the manner in which she points her foot towards the audience, aggressively in "Becky Sharp," coaxingly in "The First Mrs. Fraser"; and in her musical-comedy days such was the symmetrical poise of her feet that the audience involuntarily were captivated to look downward, as if attracted by a magic influence. I could name many other examples of this pedicular influence. On the other hand, some actresses have such broad or ill-formed or clumsy feet that the acute observer cannot bear to look beyond their ankles. I have heard it said of one of the most beautiful women on our stage: "When I look at her feet all imagination goes; she kills the picture, she kills the scene." We even have dancers who, below the shins, destroy the poetry of motion. Yet never have I heard, side by side with criticisms of attire, strictures on the boot-maker, whose art it should be to supply by form what Nature has built awry.

Years ago R. G. Knowles, a regular wag, regaled the visitors to the Tivoli Music-Hall with a tableau called "Feet." He let the curtain drop to a strip and displayed a cleverly drawn parade of all sorts and conditions of feet—from the clod-hopper to the Beau Brummel, from the charwoman to the society dame and the *midinette*. It was a revelation. Never had we conceived ere this that there was such a variety of distinct expressions in the human extremities. They told their own tale—of toil, of joy, of coaxing, of insinuation—aye, of sex-appeal (a word unknown then). It kindled our fancy, although the fantasy ended just above the ankle, to picture the unseen above—his or her shape, mien, mood, even the character. The Press of that day got hold of Mr. Knowles's idea, and articles began to appear on the importance of feet on the stage and off, and for a while it was observed that certain stars took notice and paid more attention to their footgear. Since, then, too, a general improvement in "shodding" has spread over the whole population. The Englishwoman's feet are no longer a byword—even the factory-girl wears imitation kid or lizard at 10s. 11d. a pair. But never yet has a producer thought of moulding the feet of his players as he directs the movement of other parts of the body. Thus on the stage there still reigns incredible clumsiness of figuring, of poising, of raiment of that part of the human body which is, if properly trained, as significant a factor in the "eloquence of silence" as any other gesture.



IN HIS REVIVAL OF THE "DEVIL'S DISCIPLE," AT THE SAVOY: SIR JOHN MARTIN-HARVEY AS DICK DUDGEON, AT THE SCAFFOLD. "The Devil's Disciple"—one of Mr. Bernard Shaw's earlier plays—is particularly memorable for the witty interchanges between Dick Dudgeon, the raffish hero, and General Burgoyne (Mr. Charles Carson), or "Gentlemanly Johnny," as he was named by his troops. It is some considerable time since the "Devil's Disciple" has been revived in London.

is ideal for him—he will have a claim to be considered among the great interpreters of the Bard. The chief merit of his Richard, apart from a diction of flawless coinage, is, as in the case of Mr. Gielgud, his originality, his breaking-away from all convention, not in sheer defiance, but after intense study, intense intellectual amalgamation with the character. Not since Mr. Richard Mansfield, the American actor, who in 1889 (I quote from memory) stirred London by the boldness of his reading, and shocked a good many by throwing the Bible sky-high after his beguiling of the Lord Mayor and the people of London, have I seen a Richard so intensely human in the revelry of his wickedness. And it is curious to note that Mr. Baliol Holloway, who has never seen Mansfield, does exactly the same thing with great effect in that Lord Mayor's scene—a coincidence too bizarre to be overlooked.

Now, the marked characteristics of this Richard are his colossal vanity, his insatiable ambition, unceasingly commingled with his mordant sense of humour. But this sense of humour is, in his case, not the offspring of a healthy mind; it is distinctly morbid—we would call it sadistic nowadays. Murder is to him a sensual joy, as in an ordinary mortal passion for a woman, and he feasts on the undoing of his victims as a satyr does, to whom pain is exquisite joy. Behold him in the wooing of the widowed Queen, with his words of salve, persuasion, almost magic penetration; behold him in his attitude to Clarence; behold him in every phase of the drama, even in the Machiavellian address of his mother. There flickers in his eye a lustful leer; there lurks around his lips a smile that pleats them to imminent cruelty. As he nears his goal he can hardly contain himself; the innate wickedness of his nature is smouldering, festering in him, so that he can hardly await achievement—he would guffaw if that did not give his game away.

convulsions of a writhing soul gave the last touch of realism to a vital impersonation. He died, as it were, in regal fashion, not vanquished, but laid out by the *force majeure* of Fate.

It is almost a commonplace to say that in acting the hands run the voice very close in expressiveness. To the eloquence of Duse's hands, immortalised by D'Annunzio in "La Gioconda," her biographers have paid nearly the same tribute as to the power of her diction. But who has ever remarked that feet, too, talk on the stage, that they are as fascinating or as detracting an element in the actor's equipment as the hands? And yet this is a patent fact all too often overlooked in the critical survey. There are actors, and even more actresses, who can convey by their feet a world of meaning, who can intensify or minimise the poignancy of a scene, who can by a movement or inflection vivify the meaning of a line, tragically or humorously; who can fill a hiatus with a motion, who can by a twitch or a turn utter and complete the spirit that moves them in a staccato or abrupt sentence.

True, this particular gift is rare; on our stage so rare that at once we turn to the few who possess it. Forbes-Robertson, in his Hamlet soliloquies, expressed his doubts and tribulations by a turn of his foot (the left one); Ellen Terry made us laugh in "The Merry Wives" by the dancing merriment of her feet; Irving put his foot down in a dramatic way when delivering long speeches;



"I AM DETERMINED TO PROVE A VILLAIN": MR. BALIOL HOLLOWAY AS GLOUCESTER, IN HIS PRODUCTION OF "RICHARD III.," AT THE NEW THEATRE.



## A SCREEN REVIVAL OF THE DREYFUS CASE: FILMS AND ACTUALITY COMPARED.



HANDWRITING EXPERTS (INCLUDING BERTILLON) EXAMINE THE FAMOUS *BORDEREAU* AT THE MINISTRY OF WAR IN PARIS ON OCTOBER 15, 1894: A SCENE FROM "DREYFUS," THE NEW GERMAN TALKING FILM.



COLONEL HENRY (FERDINAND HART) ACCUSES CAPTAIN DREYFUS (FRITZ KORTNER), HERE SEEN STANDING IN THE DOCK (RIGHT) WITH HIS COUNSEL BESIDE HIM: THE COURT-MARTIAL OF DECEMBER, 1894, AS SHOWN ON THE FILM.



FROM "THE ILLUSTRATED LONDON NEWS" OF JAN. 12, 1895: "THE DEGRADATION OF CAPTAIN DREYFUS—THE CORRECT WAY OF BREAKING THE SWORD."



THE FILM VERSION OF THE DEGRADATION OF CAPTAIN DREYFUS, WHICH TOOK PLACE AT THE ÉCOLE MILITAIRE, PARIS, ON JANUARY 5, 1895: A DRAMATIC SCENE REPRESENTING THE BREAKING OF HIS SWORD.



A CONTEMPORARY DRAWING OF THE EVENT: "THE DEGRADATION OF CAPTAIN DREYFUS IN PARIS: ON HIS WAY TO THE PRISON VAN" (FROM "THE ILLUSTRATED LONDON NEWS" OF JANUARY 12, 1895).



THE FILM VERSION OF THE WRONGLY CONDEMNED OFFICER'S LIFE ON DEVIL'S ISLAND: CAPTAIN DREYFUS (FRITZ KORTNER), WEARING MANACLES, WRITING IN HIS CELL AT THE FRENCH PENAL SETTLEMENT IN THE WEST INDIES.

The Dreyfus Case—that most celebrated of military *causes célèbres*, which for several years convulsed France and aroused intense interest throughout the world—has just been revived in a new German talking film entitled "Dreyfus," from which we give here some typical scenes, side by side with two contemporary drawings from our issue of January 12, 1895, published just after the court-martial at which he was first condemned. The charge was that of selling military secrets to Germany, and Captain Dreyfus, of the 14th Artillery, then attached to the General Staff in Paris (the first Jew to hold such a position), was found guilty and sentenced to imprisonment for life on Devil's Island. Describing the ceremony of degradation, we wrote at the time: "The epaulettes, plume, and red stripes

were snatched off by a tall adjutant, who subsequently broke the prisoner's sword in half. . . . Dreyfus cried aloud 'Vive la France! Je jure que je suis innocent.' " Dreyfus was imprisoned on Devil's Island from March 15, 1895 to June 3, 1899. Meanwhile, agitation for revision of the case, in which Zola, Clemenceau, and Jaurès played a great part on the side of Dreyfus, divided France into two camps. Eventually a fresh trial took place at Rennes (1899), and, though Dreyfus was again found guilty, he was liberated and afterwards pardoned. In 1906 the case was re-tried; Dreyfus was declared entirely innocent, reinstated in the Army with the rank of Major, and given the Legion of Honour. He served in the Great War, and was promoted Colonel. He is now seventy-one, and living quietly in Paris.



## THE INDIAN ROUND-TABLE CONFERENCE: ARCHITECTURE IN A REPRESENTATIVE'S "RAJ."



THE KALI TEMPLE AT RAJNAGAR: A FAIRY PALACE OF GLIMMERING WHITE MARBLE BUILT BY THE LATE SIR RAMESHWAR SINGH BAHADUR MAHARAJADHIRAJA OF DARBHANGA, WHO ERECTED OVER A HUNDRED SHRINES IN INDIA.



BUILT BY THE PRESENT MAHARAJAH'S FATHER: THE GIRIJA TEMPLE AT RAJNAGAR; WITH GRADUATED DOMES AND A DEEP CORNICE.

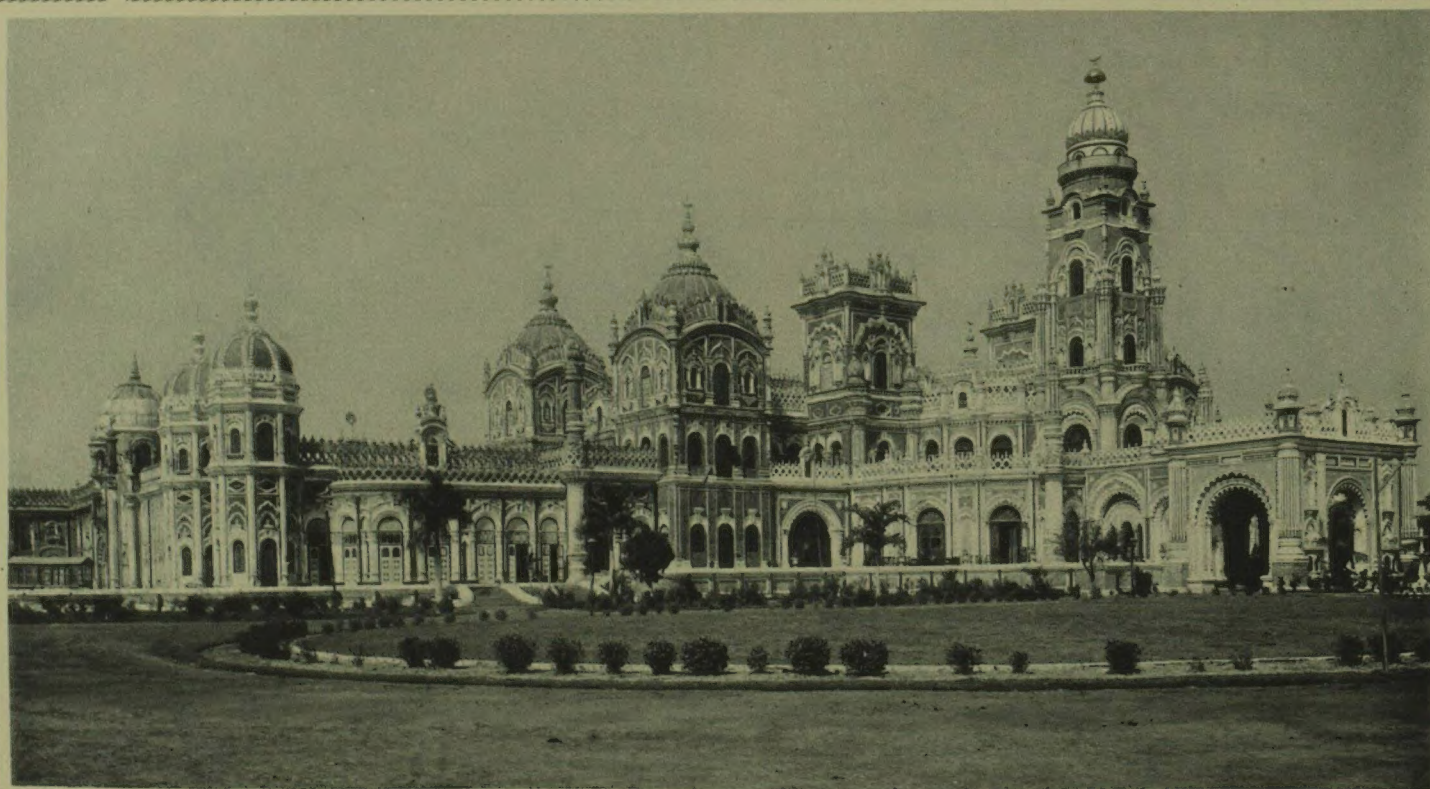


MODERN INDIAN ARCHITECTURE IN THE TRADITIONAL STYLE: THE KAN KALI TEMPLE, AT DARBHANGA.



IN PARK-LIKE SURROUNDINGS: THE SHIVA TEMPLE AT RAJNAGAR, BUILT BY THE LATE MAHARAJAH OF DARBHANGA.

MANY-PINNACLED AND GORGEOUS IN ITS INTRICATE MOULDINGS AND DELICATE TRACERY: THE "ARABIAN NIGHTS" PALACE AT RAJNAGAR, WHICH WAS BUILT BY THE LATE MAHARAJAH OF DARBHANGA, AND IS THE HOME OF THE PRESENT MAHARAJAH, A REPRESENTATIVE AT THE INDIAN ROUND-TABLE CONFERENCE.



Darbhangha, a historic "raj" situated in the province of Bihar and Orissa (between the Ganges and Nepal), owes its foundation to Mahamahopadhyaya Mahesh, one of the greatest Sanskrit scholars of Eastern India, and one of the brothers who were the spiritual preceptors (Gurus) of the then Hindu Kings of the Central Provinces. Under the British régime, on the occasion of the Nepal War, Maharajah Chatra Singh rendered valuable service to the

Government, in recognition of which the title of Maharajah was conferred on him by the Marquess of Hastings. The present Maharajadhiraja Kameshwar Prasad Singh, who succeeded to the "raj" on the death of his father, Sir Rameshwar Singh, a distinguished scholar of Sanskrit and English and a great builder, in July, 1929, has already laid aside large sums for education and public works, matters in which his father very largely occupied himself.



## THE "RAJ" OF THE MAHARAJAH OF DARBHANGA: STATE; SPORT; STAGE.



A DETACHMENT OF THE BODYGUARD OF THE MAHARAJAH OF DARBHANGA, WHO WILL ATTEND THE INDIAN ROUND-TABLE CONFERENCE: CAVALRY.



DRAWN BY ELEPHANTS RICHLY CAPARISONED WITH GOLD AND SILVER ORNAMENTS AND GOLD EMBROIDERY: THE MAHARAJAH OF DARBHANGA'S ELEPHANT-CAR.

A THEATRICAL PERFORMANCE IN DARBHANGA—BY THE CORINTHIAN COMPANY, OF CALCUTTA: THE STAGE SET FOR AN ENTERTAINMENT; SHOWING THE ORCHESTRA-PIT SUNK INTO THE GROUND.



THE MAHARAJAH OF DARBHANGA'S YOUNGER BROTHER: SRIMAN KUMAR KSHMESHWAR SINGH ON THE POLO GROUND.



THE MAHARAJAH OF DARBHANGA ON THE POLO GROUND: A NATIVE PRINCE WHO WILL ATTEND THE ROUND-TABLE CONFERENCE AS A REPRESENTATIVE OF BRITISH INDIA.

The Maharajadhiraja Kameshwar Prasad Singh of Darbhanga has taken up the rôle of benevolent landlord of his wide estates, a rôle which is ever becoming more and more popular with the Indian Native Princes. His father was a well-known Indian personality who interested himself in Indian education and gave great sums to charity, and he himself is treading the same beneficent path. Although he only succeeded to the "Gadi" of Darbhanga in July 1929, he has

already endowed several schools and a Chair at the University of Patna for the study of the "Maithilla" language—the Maithil Brahmans being a religious community of which the Maharajah is head. The Maharajah, himself the biggest landholder in Bihar and Orissa, is President of the All-India Landholders' Association; and he has been invited to be one of the representatives of British India at the Indian Round-Table Conference.



# "BIG BERTHA": A WAR SECRET REVEALED.

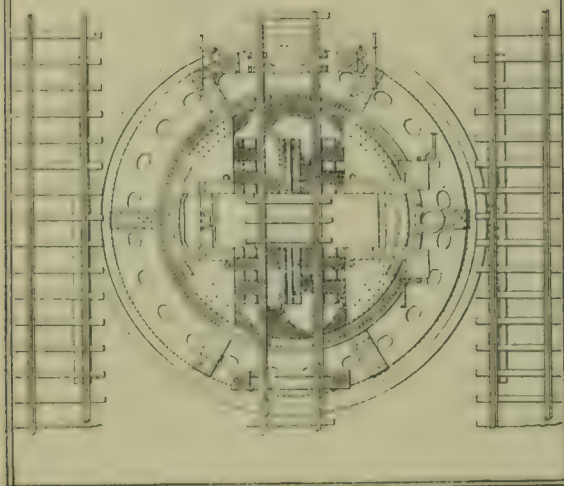
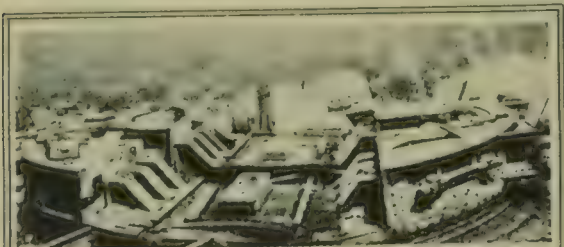
BEING AN APPRECIATION OF

"THE PARIS GUN": By HENRY W. MILLER.\*

(PUBLISHED BY HARRAP.)

... It was great pity, so it was,  
This villainous saltpetre should be digg'd  
Out of the bowels of the harmless earth,  
That many a good tall fellow had destroy'd  
So cowardly.

THIS villainous saltpetre is said to have changed the whole course of civilisation. It has certainly had some spectacular successes in history. Lieut.-Colonel Henry W. Miller, in his exciting description of the exploits of "The Paris Gun," mentions three of those dramatic occasions. In 1453 the walls of Constantinople fell down before the bombards of the Turks as the walls of Jericho fell down before the summons of Joshua. On Aug. 9, 1914, the German



THE ELABORATE SUB-STRUCTURE OF A "BIG BERTHA": (ABOVE) THE ROTATING STEEL BASE ON WHICH THE GUN-CARRIAGE RESTED; (BELOW) A PLAN OF THE EMPLACEMENTS.

Describing the first stages of construction of an emplacement, Col. Miller says: "Short sections of track were laid on either side of the pit for the gantry crane. Eighteen I-beams were laid on ballast in ditches dug radially in the bottom of the pit. . . . A complete floor or platform of heavy sheets of steel 3 inches thick was laid on these beams. When joined these made a great disc of the outside diameter of the pit—that is 33 ft. with a 13-ft. hole in the centre. The base-section of the railway-carriage platform was an annular ring of rectangular cross-section. The outside diameter was 33 ft., the inside about 19 ft. and the height 6 ft."

17-inch mobile mortars, firing projectiles containing 560 pounds of explosive, "spelled the end for all time of masonry and steel fortifications"; incidentally, it may be added, they spelled the fallacy of a great deal of French military calculation. And on March 23, 1918, a monstrous and incredible gun, firing upon Paris from a distance of seventy miles, opened up a new and terrifying era in the history of this villainous saltpetre. Once again the Allies had reason to complain of that most unfair, that most unreasonable, characteristic of their adversary—his exasperating knack of achieving the impossible.

"Michael" had begun two days before. The British Fifth Army, shamefully starved by "political exigencies" of necessary defences and reinforcements, was in full retreat. The occasion is not likely to be forgotten by anybody who, like the present writer, passed through that fire of Moloch from its kindling to its smouldering. Hard things have been said about the men who recoiled from that indescribable onslaught. One witness would like to record his insignificant but earnest testimony that never did Private Atkins show finer qualities of endurance, never were panic and rout farther from his demeanour. But to the aggressors in one sense, and to certain "gentlemen" in England now abed in another sense, it was the end of all things. The British and French armies were to be parted asunder, and victory was assured before those menacing hordes had crossed the Atlantic.

Meanwhile, a very vulnerable point was the morale of the French nation. Not long ago it had nearly collapsed under the pressure of enemies without and within. Much might be done by making life in the capital intolerable. Much had, indeed, already been done by sustained air-raids and by bombs weighing nearly half a ton which shook the whole city like an earthquake. And now a gun was firing into crowded thoroughfares from a distance more than double that which had hitherto been thought possible.

Nobody but an expert can appreciate fully the ballistics of this amazing cannon; but the mode of operation was, like the conjurer's trick, perfectly simple if you only knew how to do it. Give a shell sufficient muzzle-velocity, project it at a sufficiently steep angle, and it will soar up into a vacuum where its onrush meets with no resistance; and the arc of its flight is thus enormously expanded. Herr Doktor von Eberhardt, in conjunction with ingenious artillery designers, found the way to impart unparalleled muzzle-velocity by means of prodigious charges of powder. Mathematics are not often romantic, but there is something romantic about Colonel Miller's description of the projectile's transit: "A million pounds pressure had been exerted on its base while it travelled up the gun. There had been a terrific straining to set it turning at the rate of a hundred revolutions per second before it left the gun so that it would remain head on throughout its journey. In a fiftieth of a second it left the muzzle of the gun at a velocity of 5260 feet per second, a mile per second, and with the energy of 8,000,000,000 foot-pounds. As the projectile emerged into the air it encountered a pressure of two thousand pounds from the force attempting to stop it. In twenty-five seconds it was twelve miles high and in air one-tenth as dense as that at the surface of the earth. It had lost heavily in velocity getting through that layer of dense air; from 5260 to 3000 feet per second. . . . In ninety seconds it was at its maximum height, twenty-four miles, and turning over. There was no air to speak of up there. For at least fifty miles of its range it travelled in a virtual vacuum. . . . And then it began its downward journey." The range was so fantastic that "corrections" actually had to be made for the curve of the earth's surface, and for the distance travelled by the rotation of the earth between the time of expulsion and the time of impact.

The French, largely through the calculations of an astronomer (who says that these arm-chair savants are not practical men?), were quick to discover the emplacements at Crépy, in the "Laon Corner." There were three guns at this position. One of them was rendered untenable by fierce counter-battery fire with the heaviest shells; the second had a disastrous breech-burst; the third could be fired only under unremitting counter-bombardment. The monster was silenced for a time, but from two other positions, at Beaumont and Bruyères, it engaged in three subsequent bombardments, concealing itself more cunningly, and remaining considerably more immune from retribution. When, on July 18, there came the beginning of the end for the German armies, the Paris Gun was extricated from its position near Soissons only just in the nick of time. One of the most remarkable circumstances connected with these guns is the achievement in moving them about, emplacing and camouflaging them. At such prodigious tasks in the field the Germans always excelled.

Did this triumph of destructive ingenuity justify itself? It may sound paradoxical, but one of the most remarkable features of modern artillery is its harmlessness. The atmosphere is large, and the fragments of a bursting shell are small objects in it: again and again they fall harmless. It takes a bombardment of huge intensity or long continuance to do extensive, systematic damage. Every soldier learned this, to his surprise and relief. The writer remembers an occasion when eighty shells fell within two hours in and about the flimsy frame of a ruined farm which contained some thirty persons: not a man was hurt. He recalls another occasion on the Somme when five-point-nines fell throughout a whole night on a line of trenches little better than a ditch, waist-high at most: there were two casualties. So was it, it seems, with the Paris Gun. From first to last it fired 367 shells: neither the damage nor the moral effect realised expectations. A great many of the shells fell far from their target; many others,

falling in Paris streets, injured nobody. In three days 58 projectiles killed 14 men, 11 women, and 2 children, and wounded 152 men, women, and children. Intrinsically, that is a large number, but was it proportionate to the effort, the cost, and the hopes? Only one shell wrought real havoc. It fell upon the church of Saint-Gervais on Good Friday, bringing down the roof, and injured 68 persons and killed 88 (including 67 women). Herr Doktor von Eberhardt must have been a proud man that Good Friday.

Colonel Miller's book is not concerned solely with the artillery record of this unprecedented engine. His clear and vigorous narration is conceived upon an excellent plan. The Paris Gun is but one actor in an immense drama, and the author follows with great animation the tremendous events between March 20 and July 18, 1918. With nice judgment he takes us backwards and forwards between the opposing forces, and "works up" skilfully to the moment of crisis when all seemed lost and Paris seemed doomed, and when, by one brilliant coup of resistance, the Allies began to roll the spent aggressor back towards the Rhine.

What became of the monster? The secret of its construction disappeared with it, and was never yielded up, though the Treaty of Peace demanded it. Betrayal of that secret is to this day high treason in Germany. One can only speculate, without answer, as to the sources from which Colonel Miller has derived such positive and such convincing information. He ends his absorbing story by borrowing a reflection from Marshal Foch: "A defeat is a situation in which one of the opponents acknowledges himself beaten." "Perhaps," Colonel Miller adds, "the Allied armies were defeated in June, but they refused to accept



ONE OF THE GERMAN LONG-RANGE GUNS, OF THE TYPE NICKNAMED "BIG BERTHA," THAT BOMBARDED PARIS FROM A DISTANCE OF 75 MILES: THE GUN AND CARRIAGE IN POSITION AND READY FOR ACTION.

"What an impressive, awe-inspiring sight! The massive carriage, 25 ft. high, and a gun, whose length equalled the height of the average ten-storey building, slowly raising its muzzle far above the tree-tops. All of this in a clearing in a wood, early on a foggy morning, with a death-dealing instrument to be sent to far-off Paris in a few minutes."

Both Illustrations Reproduced from "The Paris Gun." By Lt.-Col. H. W. Miller. By Courtesy of the Publishers, Messrs. Harrap and Co.

it. And events of the years since the Armistice only prove how wise the Germans have been in refusing ever to admit defeat." But all the "winning" nations in that victoryless struggle—have they not had cause to reflect, with a shudder: How nearly, how very, how terribly nearly! A. K.

\* "The Paris Gun." By Lt.-Col. Henry W. Miller. (Harrap; ros. 6d. net.)



## LIFE ON THE GREAT BARRIER REEF: CORALS; CLAMS; AND SOOTY TERNS.

PHOTOGRAPHS BY DR. C. M. YONGE. (SEE HIS ARTICLE ON PAGE 474.)



HOW CORALS WERE STUDIED UNDER WATER: A DIVING HELMET (WITHOUT ITS WEIGHTS) SHOWING LIFE-LINE ATTACHED TO THE TOP; AND AIR-TUBE (WORKED BY A TYRE-PUMP).



HOW SAMPLES OF SEA-WATER WERE OBTAINED, TO STUDY MICROSCOPIC LIFE ON WHICH CORALS FEED: HAULING-IN THE INSULATING WATER-BOTTLE, CLOSED BY A METAL "MESSENGER."



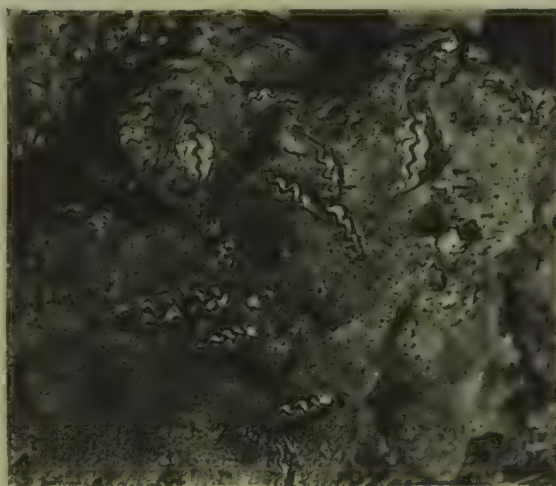
SHOWING MASSES OF OYSTERS FASTENED TO THE BRANCHES: A "SEA-TREE," OR HORN CORAL, DREDGED FROM 16 FATHOMS OF WATER NEAR COOKTOWN, QUEENSLAND.



TEEMING BIRD LIFE OF THE ISLANDS IN THE CHANNEL BETWEEN THE GREAT BARRIER REEF AND THE AUSTRALIAN COAST: SOOTY TERNS FROM MICHAELMAS CAY, A LOW SANDY ISLAND WHERE THEY NEST IN COUNTLESS MYRIADS.



A GIANT CLAM OVER THREE FEET LONG: A SPECIMEN OF THE BIGGEST TYPE OF BIVALVE MOLLUSC IN THE WORLD, WITH A VICE-LIKE GRIP.



ANOTHER KIND OF CLAM: A SPECIES THAT BURROWS INTO DEAD CORAL BOULDERS, FROM WHICH IT CANNOT BE REMOVED WITHOUT BREAKING THE ROCK.



A GIANT CLAM SEEN FROM ABOVE: A VIEW SHOWING THE GREAT EXPANSE OF FLESH, OR "MANTLE," EXPOSED—BEAUTIFULLY COLOURED.

The aim of the expedition to the Great Barrier Reef, described by Dr. C. M. Yonge in his article on page 474, was to study the conditions in which corals live. This involved, as he explains, an investigation of the sea-water, its temperature, and the minute organisms in it on which the corals feed. From the expedition's motor-boat "Luana," samples of sea-water were obtained from various depths at regular intervals, by means of a device known as an insulating water-bottle. It was let down open into the sea to the depth required, and was then followed by a metal "messenger" (clipped round the line) which, on

hitting the top of the bottle, released a spring that closed it. The bottle was then hauled up, the temperature read, and the water drawn off to be tested. For studying corals under water, independently of the tides, at depths of three or four fathoms, a simple diving helmet was worn, with a bathing-suit and shoes. Weights were attached to the helmet, front and back, and the diver was lowered, by a life-line attached to the top, from the side of a small boat. Air was supplied to him, by a motor-car tyre-pump, through a length of garden-hose piping connected with the helmet. Thus, he could walk about on the sea-bed at leisure.



## "THE GREATEST CORAL FORMATION IN THE WORLD."

AN EXPEDITION TO THE GREAT BARRIER REEF OF AUSTRALIA TO STUDY THE CONDITIONS IN WHICH CORALS LIVE.

By Dr. C. M. YONGE. (See Illustrations on Pages 473 and 475.)

The results of the Expedition which explored the Great Barrier Reef, off the Australian coast, were discussed in the Zoological section of the British Association, during its recent meeting at Bristol, after the address delivered by the President of the section, Dr. W. T. Calman, Keeper of Zoology at the British Museum of Natural History. The following article describing the Expedition's work is thus of special interest at the moment.

ON July 28, 1929, the Great Barrier Reef Expedition evacuated its camp on Low Island, North Queensland, after spending over a year studying the greatest coral formation in the world. The Great Barrier extends, with only occasional breaks, wide and deep enough for ocean-going vessels to negotiate, a majestic coral rampart over 1200 miles long. Although it has been described as the greatest breakwater in the world, this must be qualified, for it consists of innumerable reefs running largely parallel to one another and overlapping except at the rare openings.

Within the deep-water channel between the Barrier and the coast are scattered a multitude of islands, some large, high, and rocky, and others, of coral origin, small, flat, and sandy. Low Island is of this latter type, and lies midway between the Barrier and the mainland, here fifteen miles apart. It really consists of two wooded islands distinguished from all other such by the presence, on the smaller of the two, of a tall white lighthouse, which shines clearly in the bright tropical sunlight. Here were erected the huts in which the members of the Expedition lived and worked, and this spot of sand, under four acres, was for the year a most densely populated place. The second island, though considerably larger, was uninhabitable, consisting of a mangrove swamp, awash at high water, and even at low water difficult of access. At low tide the reef uncovered far and wide, and it was possible to walk from one island to the other, and on the exposed coral "flat" beyond. This exposed area formed a perfect collecting ground and experimental "farm," and probably no similar extent of coral reef has ever been so intensely studied.

Besides smaller boats, the Expedition had the use of a powerful motor-boat, 39 feet long, named the *Luana*, and from her at regular weekly intervals were taken samples of sea-water at various depths, and of the microscopic drifting plant and animal life in the sea. The former were obtained with an instrument called the insulating water-bottle. This is let down open to the required depth, and then a metal "messenger," which clips round the wire, is sent down, and this, on hitting the top of the bottle, releases a spring which immediately shuts the bottle. This is then drawn up, the temperature read, and then the water drawn off to be later tested for the presence of a variety of substances. The minute life of the sea is collected in conical "tow-nets" of fine silk, which are let down to a certain depth and then drawn up, in some cases when the boat is in motion, in other cases when it is still, so that a sample of the life from all depths is obtained. Definite samples of the catches were examined, and the exact numbers of the different types of animals and plants determined. In this way it was possible to say to what extent the numbers fluctuated during the year. In temperate seas they vary greatly, according to the season; it was unknown what took place in tropical waters, but, in agreement probably with the absence of clearly-defined seasons, hardly any variation was found.

The connection between this work and corals needs explanation. The aim of the Expedition was to study the conditions under which corals live. Corals are not to be regarded as animals having nothing to do with the other inhabitants of the reefs, and independent of the conditions in the sea, but as members—the most conspicuous members, it is true—of a special type of community called a coral reef. When we study a particular country or civilisation, we must know all about the climate, the fertility of the soil, the supplies of food and raw materials; without which knowledge we cannot explain the nature and habits of the people, nor the type of civilisation they have evolved. It is the same when we study a coral reef. The names of the corals are only the beginning, their numbers and distribution only the census; we must

study also their "climate," i.e., the nature of the sea-water which bathes them and the fertility of the sea on which they depend for food.

Corals are essentially the same as the sea-anemones so common on the rocks around our coasts. But, instead of living each individual free and unto itself, corals usually form great colonies, and all manufacture massive, limy skeletons. It is these skeletons, dried and bleached white, which fill so many cases in our museums. In life they are covered with delicately-coloured living tissue, while from innumerable fine openings project soft,

controversy, the issue being: Do corals feed solely on the minute animals in the sea, or have they some other source of nourishment? The tissues of most corals are packed with minute brown bodies which are really plants. These flourish within the coral, but their function has been a mystery; many have thought that the corals feed upon them when no other food offers, and that they, as it were, cultivate them so as to tide over bad times. Work at Low Island gave little support to this ingenious theory.

How fast do corals grow? Looking at their solid limy skeletons, one would say very slowly indeed. But this is not so. Great numbers of corals were secured on to large cement blocks, photographed, and then arranged in pools where they would always be well covered with water and undisturbed. After six months they were again photographed, a staging being used which insured that the photographs "before" and "after" were on exactly the same scale. Though growth varied according to the kind of coral, some at least doubled their size in that period. Corals grow attached, like plants, and like plants they have the means of spreading. Instead of seeds, they discharge minute bodies known as "planulae." These drift about for a few days or weeks and then—the fortunate few, that is—settle on some convenient rock. From that moment a great change comes over them: a mouth develops at the unattached end, tentacles

tubular bodies each surmounted by a ring of tentacles enclosing a mouth.

This soft body is highly sensitive and retracts at the slightest provocation. The majority of corals expand only at night, when alone they can be studied. The delicate tentacles which wave so graciously in the water are really

sprout around this, a delicate skeleton is formed within the soft tissues, buds then appear around the first mouth, and very soon a young coral colony is formed.

The collecting of specimens from the reef and also from the sea bottom—the latter by means of dredges and trawls—took much time, but just as important was the collection of information as to where they lived, in what numbers, and in what company. Low Island and other reefs were surveyed, not only by the geographers, but also by the biologists. The former mapped the contours and the areas of shingle, boulder, sand, and living reef; the latter surveyed the population of each area, showing how the different kinds of coral, shell-fish, weeds, and so forth lived in different areas, and in particular associations with one another.

The popular opinion that a reef is always a wonderland of beauty is largely incorrect. The exposed surface is usually a desolate area of dead coral fringed with large boulders, and with hardly a trace of colour other than occasional patches of weed. It is only in deep pools or off the edge of the reef during very low tides that the beauty of the coral is exposed. Then are revealed corals of every colour and shape, with fish of the most vivid hues and fantastic shapes darting among them; the delicate, projecting tentacles of worms and the brightly coloured, frilled tissues of clams, both of which burrow everywhere into the coral, adding their quota to the panorama of colour and of life. Around and above is the clear, blue water, and, below, patches of pure white coral sand.

Good tides are infrequent and the weather uncertain; scientific work demands constant study. By the use of a simple diving-helmet corals could be studied independently of the tides and to depths of three or four fathoms. Wearing bathing-costume and shoes, the diver let himself down from the side of a small boat; the helmet, with weights attached in front and behind, was adjusted; he then released his hold and was lowered slowly by a life-line attached to the top of the helmet. Air, delivered through a length of stout garden-hose piping, was supplied by a double-acting motor-car tyre pump. It was perfectly easy to walk about on the bottom and survey animals and plants at leisure and do experiments with them.

Side by side with purely scientific investigations and greatly aided by them, proceeded work on the many economic aspects of the Great Barrier. Pearl-shell, oysters, turtles, sponges, bêche-de-mer, and fish are a few of the commercial products of this region, and their examination, begun by the Expedition, is being carried on by a permanent scientific service founded by the Government of Queensland.



LONG-SPINED SEA-URCHINS EVERYWHERE ABUNDANT AMONGST THE CORAL OF THE GREAT BARRIER REEF.



BÊCHE-DE-MER, OR SEA-CUCUMBERS, THAT LIVE IN THOUSANDS ON THE CORAL SAND IN HOLES AND POCKETS OF THE REEF SURFACE: ONE OF ITS "COMMERCIAL PRODUCTS" STUDIED BY THE EXPEDITION.

deadly weapons, for they contain batteries of "sting cells," and the unfortunate little animal which touches them is paralysed and straightway transferred to the mouth and then the stomach of the coral "polyp." For generations the food and feeding of corals has been a subject of keen

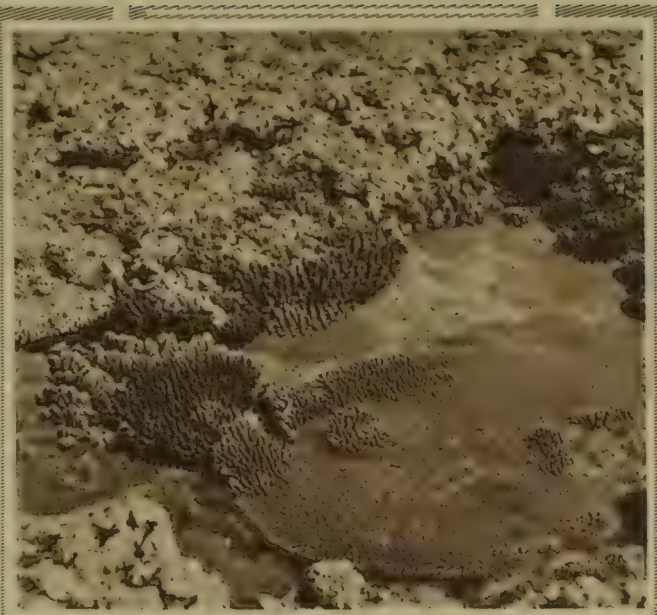


## LIVING CORALS THAT PARALYSE THEIR PREY: TUBULAR BODIES; SKELETONS; AND STINGING TENTACLES.

PHOTOGRAPHS BY DR. C. M. YONGE. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



WHERE THE BEAUTY OF CORAL APPEARS, IN AN EXPANSE OTHERWISE DESOLATE: THE REEF-EDGE, FULL OF LIVING CORAL, EXPOSED AT LOW TIDE—WITH CASCADES OF WATER FROM THE REEF-FLATS.



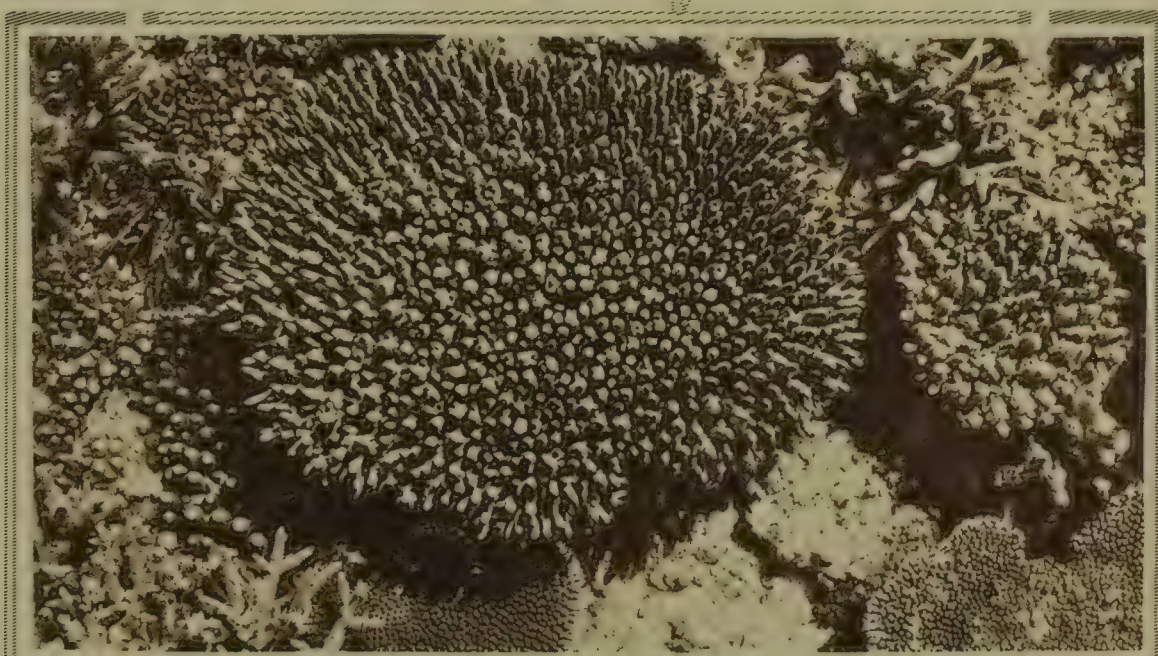
NEEDING DEPTH OF WATER FOR THE FULL REVELATION OF ITS BEAUTY: A CORAL POOL ON THE EXPOSED SURFACE OF A REEF.



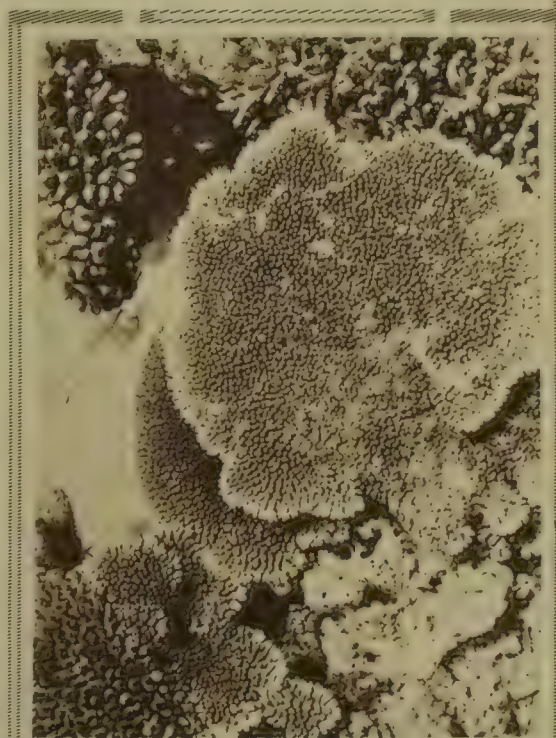
A BOULDER OF LIVING CORAL ON THE OUTER BARRIER: A FORMATION WHOSE SIZE IS INDICATED BY THE IRON BAR (ON LEFT), 3½ FT. LONG.



"SOFT" CORAL ON THE SURFACE OF THE REEF: A TYPE OF CORAL THAT HAS FINE SPICULES EMBEDDED IN ITS TISSUES, INSTEAD OF THE MASSIVE LIMY SKELETON OF THE "STONY" CORALS.



STAGSHORN CORAL GROWING LUXURIANTLY IN SHELTERED WATER: ONE OF MANY VARIETIES OF CORAL, IN EVERY HUE AND SHAPE, WHOSE BEAUTY IS REVEALED ONLY IN DEEP POOLS OR OFF THE REEF-EDGE AT LOW TIDE.



OVERLAPPING BRACKETS OF CORAL IN A POOL: A BEAUTIFUL CONTRAST TO THE DESOLATION OF THE REEF SURFACE.

In his article on the opposite page, describing corals of the Great Barrier Reef, off the coast of Queensland, Dr. C. M. Yonge states that it is a popular fallacy to suppose that a coral reef is always a wonderland of beauty. Usually, the exposed surface is a desolate expanse of dead coral, fringed with boulders, with hardly any colour except occasional patches of weed. The beauty of coral is revealed only in deep pools, or in the water off the edge of a reef at very low tide. In such conditions it is possible to see living corals of every shape and colour, with fish of vivid hue and fantastic form darting about among them in the clear blue water, and beds of pure white coral sand between the formations.

Corals, Dr. Yonge explains, are creatures essentially the same as the sea-anemones common on our British coasts; but, instead of living individually, corals form colonies and develop massive limy skeletons. These skeletons are covered with living tissue, and from innumerable openings project soft tubular bodies, each with a ring of tentacles enclosing a mouth. These tentacles contain "stinging cells," and any small creature that touches them is paralysed and at once devoured. The aim of the expedition described was to study the life of corals.



# THE WORLD OF SCIENCE.

## TOPSY-TURVY TACTICS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

"You are old, Father William," the young man said,  
And your hair has become very white;  
And yet you incessantly stand on your head—  
Do you think, at your age, it is right?"

"In my youth," Father William replied to his son,  
"I feared it might injure the brain;  
But now that I'm perfectly sure I have none,  
Why, I do it again and again."

FATHER WILLIAM was too modest! For he shows very certainly that he had a well-developed "bump of caution," and, at any rate, sufficient brains to reason out the probable consequences of giving rein to a somewhat eccentric form of amusement! Boys and acrobats, we all

know, will, either for the fun of the thing or to appeal to our sense of weirdness, exploit their ability to attain this topsy-turvy position. But a feeling of growing discomfort soon brings them to their feet again. We can all of us explain, more or less exactly, why it is that we cannot, with either comfort or with safety, "stand" on our heads. Yet, when we come to think of it, there are some animals which not only can remain for an indefinite period head-downwards, but which adopt this as the normal resting and sleeping position. And, so far as I know, no physiologist has ever taken the trouble to discover the precise structural changes which have taken place in the heart and blood-vessels—for these must be chiefly concerned—to make this strange departure from the usual order of things possible.

Bats, we know, can and do remain suspended by the hind-feet, head-downwards, for months on end, as during their winter sleep. But then, I may be reminded, the circulation of the blood is almost at a stand-still. That is indeed true; but they rest and sleep thus at the peak of their activities: it is, in short, their normal position of rest. And we find it again—where we should least expect it—among the birds. For those gorgeously-coloured little parrots of the genus *Loriculus* not only always sleep suspended by the feet, head-downwards, but they rest while awake in the same manner. Captive specimens will hang thus in a row, feeding and caressing one another after the fashion of their near relatives, the "love-birds." There are some twenty species of these small birds, ranging from India, through the Malayan Region, and as far east as Duke of York Island. Yet, varied as the conditions of life must be over so wide an area, this curious resting-habit has been maintained. Nay,

more; the habit, apparently of no importance, has been retained though the genus has split up into twenty species, each with a different, and strikingly different, coloration.

Butterfly chrysalides are always suspended head-downward; but here with an obvious reason, for the emerging butterfly would otherwise be unable to escape from the hard shell investing it; and, besides, butterflies have no brains to speak of, and a very different organisation from that of a bat or a bird. Nowhere, it is worth remarking, is the habit of resting head-downwards common; there are, indeed, only a very few instances of such a strange procedure. The most striking case of all is furnished

by the shrimp-fish, or needle-fish, represented by the genera *Amphisila* and *Eoliscus*. But, before proceeding to describe them, let me draw attention to one of their near relations, the "trumpet-fish," one of the *Centriscidae*. On rare occasions this strange little fish occurs off our own coasts, borne

knife-blade. Perhaps it is to this ghost-like appearance that they owe their survival, for shrimps are regarded as tempting morsels by fishes of all kinds. The Japanese shrimp-fish, *Eoliscus*, differs from the better-known species of the genus *Amphisila*, chiefly in having the terminal spine of the body movable.

But there would seem to be no great advantage in this. In both genera the body is immobile owing to the great bony cuirass. But there are other fishes in like case, yet they swim after the normal fashion, horizontally. In some way, no doubt, this attitude has brought about the vertical, head-downwards mode of life. Occasionally, at any rate, according to some authorities, the position of the body is reversed, the head

pointing upwards, but in either case their movements are vertical. A closer study of the movements of the snipe-fish (*Centriscus*) may furnish a clue to the riddle.

Now let me turn to another eccentricity among the fishes. This is found in at least two of the

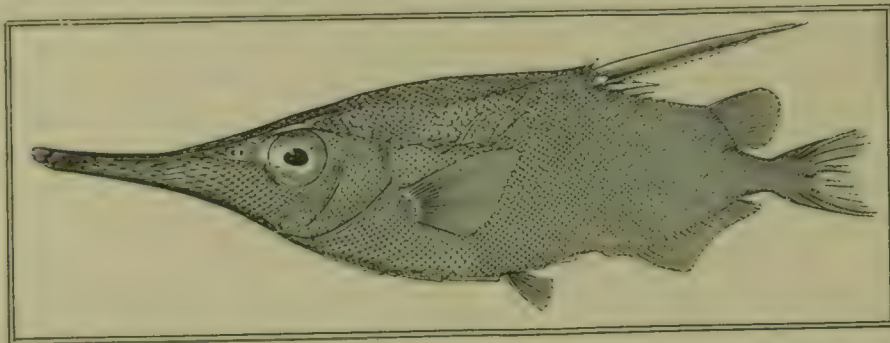


FIG. 2. A NORMAL FISH IN THAT IT SWIMS ALONG HORIZONTALLY: THE "TRUMPET" OR "SNIPE-FISH" (*CENTRISCUS COLOPAX*), CLOSELY RELATED TO THE "SHRIMP-FISH." It is interesting to compare the long dorsal spine and the position of the tail in the "trumpet-fish" with those in the "shrimp-fish," illustrated on this page.

hence by the Gulf Stream—which, some people tell us, is a myth. But this by the way. There are several species of trumpet-fish, and that shown here (Fig. 2) is from Japanese waters. Note the general shape of the body, but more especially the long dorsal spine, with smaller spines behind it, the short second dorsal fin, the tail, and the anal fin—just under the second dorsal. The trumpet-fish swims in the normal way, with the long axis of the body horizontal.

Now turn to the "shrimp-fish" (Fig. 1) and you will note that the spinous dorsal fin, with its spinelets, forms the end of a great transparent bony shield; that the second dorsal holds the place of a tail-fin, more or less exactly, while the true tail has been forced downwards so as to be situated far from the end of the body—its legitimate place—and between the second dorsal and the anal fin! This strange state of affairs has apparently come about owing to the habit of the shrimp-fish not merely of resting head-downwards, but of swimming also in this position! What can have brought about a condition of things so extraordinary? We must attribute it to the stimulus of use; but what can have started it?

These strange fishes, when alive, look, we are told, very much like shrimps, owing to their transparency, and their bodies are no thicker than a

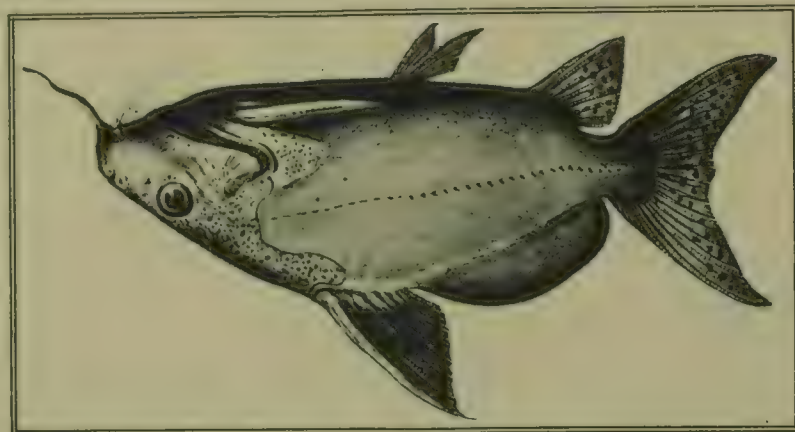


FIG. 3. A FISH WHICH SWIMS ON ITS BACK: THE AFRICAN CAT-FISH (*SYNODONTUS BATENSODA*) OF THE NILE.

In consequence of its way of swimming belly-upwards, this fish has its belly dark-coloured, instead of (as is usual among fish) its back; with silvery sides and back.

Silurids, or "cat-fishes," of the genus *Synodontis* of the Nile, which, though swimming in the horizontal position, do so with a difference, for they swim belly-uppermost (Fig. 3). Unlike the "shrimp-fish," they have undergone no apparent structural changes as a consequence of this singular habit.

But it is to be noted that their coloration has been modified, since, while normally, fishes have the back darker than the sides and belly, in these Silurids the belly is darkest. This, of course, is a matter of "protective coloration." The Ancient Egyptians were well aware of the singularities of these fishes, which figure very frequently in their hieroglyphics in this reversed position.

Only one other fish can I call to mind which swims belly-uppermost, and this is the globe-fish (Fig. 4). But here this position is only adopted as an emergency measure. For when threatened with danger it makes a wild rush to the surface and inflates the stomach with air, till the body assumes something of the appearance of a balloon. This concentration of air accounts for the reversed position, which is but temporary. Among mammals, however, we find those singular creatures, the sloths, spending the whole of their lives suspended by the feet from a branch, belly-upwards. This mode of life has profoundly modified the skeleton, but the reaction of the vascular and nervous system has yet to be studied.



FIG. 4. A FISH THAT, WHEN ALARMED, INFLATES ITS STOMACH WITH AIR, AND, AS A CONSEQUENCE, RISES RAPIDLY TO THE SURFACE AND FLOATS BELLY-UPWARDS: THE GLOBE-FISH, SEEN INFLATED.



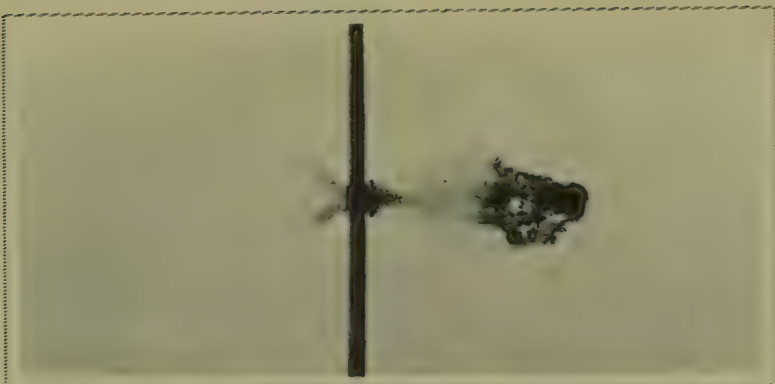
FIG. 1. A FISH WHICH, UNLIKE ITS NORMAL RELATIVE, THE "TRUMPET-FISH," HAS THE STRANGE HABIT OF SWIMMING HEAD DOWNWARDS THE "SHRIMP-FISH" OR "TORTOISE-FISH."

To its strange habit of swimming head downwards is probably due the displacement of the "shrimp-fish's" tail. The second dorsal fin seen in the "trumpet-fish" holds here the place of the tail, which has now come to be wedged in between the second dorsal and the anal fin.



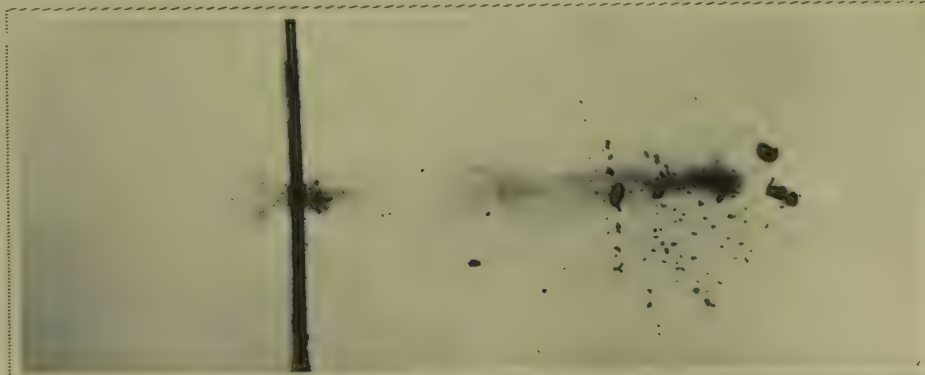
## THE FLIGHT OF A BULLET: UNIQUE PHOTOGRAPHS AT THE R.P.S.

PHOTOGRAPHS BY CAPTAIN PHILIP P. QUAYLE.



1. A BULLET JUST AFTER PENETRATING A STEEL PLATE—THE LEAD CORE BROKEN.

This spark photograph was taken in one-millionth of a second and shows a Peters .30 calibre M-1 bullet just after it had passed through a plate of steel one-quarter of an inch in thickness. The jacket has been stripped off and a portion of it may be seen, approximately one and three-quarter inches, behind the foremost portion of the bullet, the lead core of which has been quite badly broken up in passing through the plate.



2. MOVING AT 2000 FT. A SECOND: A BULLET AFTER PENETRATING A STEEL PLATE.

This spark photograph shows a Peters .30 calibre M-1 bullet a few ten-thousandths of a second after having passed through a steel plate one-quarter of an inch in thickness. The jacket, which has been stripped from the bullet, may be seen rolled up in the form of a ring roughly three and one-half inches behind the apex of the "V"-shaped sound waves. Portions of the bullet jacket, the lead core, and pieces of the steel plate may all be seen moving forward at a speed of roughly 2000 ft. per second.



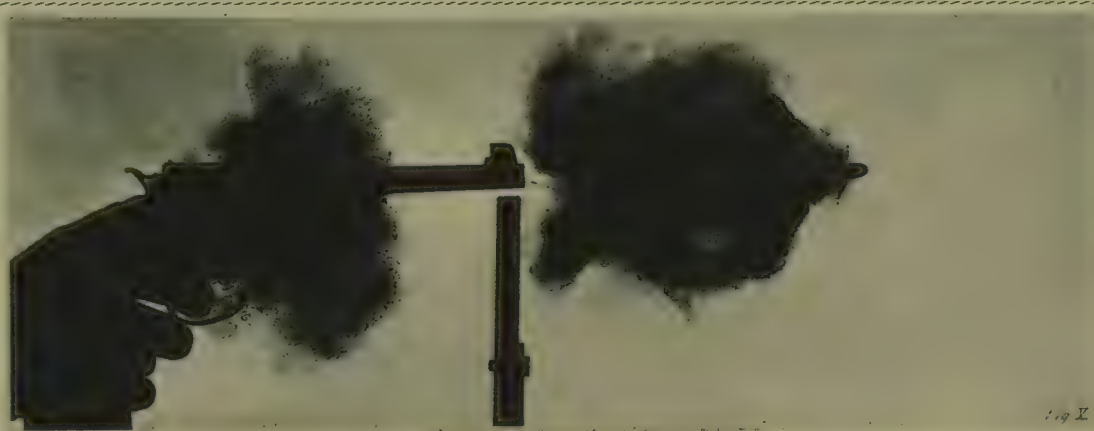
3. FIRING A REVOLVER: A PHOTOGRAPH TAKEN IN ONE-MILLIONTH OF A SECOND AT THE MOMENT OF FIRING, AND SHOWING THE BULLET EMERGING FROM THE MUZZLE BUT NOT QUITE CLEAR OF IT.

This photograph shows a .38 calibre S. and W. target revolver. The bullet is almost out of the muzzle, as may be discerned from the character of the leakage gas. The muzzle has been elevated 0.06 of an inch.

Fig. III

4. THE BULLET ABOUT 15 INCHES FROM THE REVOLVER'S MUZZLE.

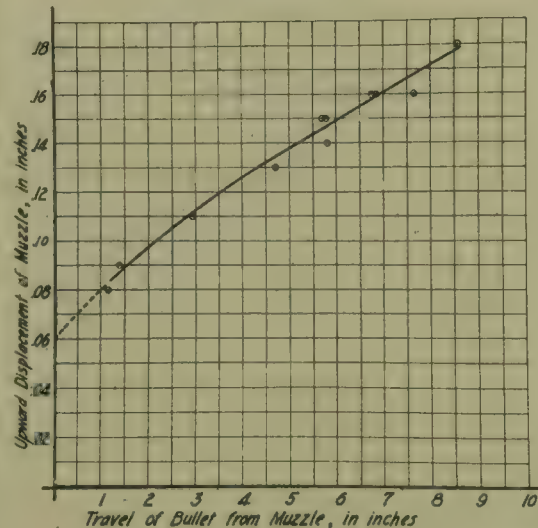
This photograph shows the bullet approximately 15 inches out from the muzzle, and at the instant depicted in this photograph the elevation of the muzzle was 0.09 of an inch. From some other photographs not reproduced in this series it may be shown that the elevation of the muzzle at the instant of the exit of the bullet was 0.06 of an inch. It is a well-known fact that at a range of 20 yards the distance which separates the points at which the line of sight and that of the axis of the bore produced intersect the plane of the target, varies from approximately 15 inches in the case of the .38 calibre target models to more than 20 inches in the case of certain heavy .45 calibre single and double action revolvers. It has long been contended that by the so-called jump or recoil of a revolver the muzzle was raised until it pointed exactly at the target. However, nothing could be farther from the truth. Obviously, conditions vary slightly with different guns, but in general we may say that at a range of 20 yards less than four inches, of the total 15 or 20 previously referred to, can be accounted for by the muzzle displacement alone. The remaining elevation of the bullet required to bring it up to the point of impact is accounted for by the upward velocity communicated to it as it leaves the muzzle of the piece. This amounted to 14.4 inches in the accompanying photograph.



5 AND 6. THE BULLET ABOUT 7 IN. FROM THE MUZZLE; AND A CHART OF ITS TRAVEL.

This photograph shows the bullet approximately seven inches out from the muzzle, at which instant the elevation of the latter, as measured from the block just under the muzzle, is 0.13 of an inch. The adjoining chart (6) was attached to the original of photograph No. 5.

BULLET TRAVEL - MUZZLE DISPLACEMENT CURVE  
for  
.38 Cal. S. & W. Special Target Revolver  
Full Factory Load



PHYSICAL LABORATORY  
Peters Cartridge Co.

In our last issue we reproduced some of Captain Quayle's wonderful instantaneous photographs of bursting shot-guns. Here are similar photographs showing (1 and 2) a bullet penetrating a steel plate, and (3, 4, and 5) the firing of a revolver. From his note on No. 1, we learn that the photograph was taken with inconceivable rapidity—in one-millionth of a second. Like the previous series, these extraordinary photographs are on view at the Seventy-fifth Annual Exhibition of the Royal Photographic Society of Great Britain, which was recently opened in the Society's galleries at 35, Russell Square, London, and will remain open until Oct. 11.



## FLYING "ABOVE THE THUNDER": A MAGNIFICENT AIR PHOTOGRAPH.

FROM THE PHOTOGRAPH ENTITLED "THREE MILES ABOVE THE CITY," BY CAPTAIN ALFRED G. BUCKHAM, R.A.F. (RET.), F.R.P.S. EXHIBITED AT THE LONDON SALON OF PHOTOGRAPHY. (COPYRIGHT.)



TAKEN AMID STUPENDOUS LIGHTNING FLASHES AND A "CRASHING AND ROARING" AS OF "THE UNIVERSE BREAKING UP":  
A PHOTOGRAPHIC STUDY OF STORM-CLOUDS AT AN ALTITUDE OF THREE MILES.

This magnificent study of storm clouds at an altitude of three miles, with aeroplanes in flight, is one of the most impressive exhibits at the London Salon of Photography, which, as noted in our last issue, recently opened its "coming-of-age" Exhibition—the twenty-first—at 5a, Pall Mall East. Several previous examples of Captain Buckham's wonderful work in pictorial air photography have appeared from time to time in our pages. Describing his experience when taking the above scene, he writes: "A storm was raging

below, and when the lightning flashed the effect was stupendous, the great sea of clouds seeming to explode in a blinding glare of white fire. The noise that came simultaneously with each lightning flash seemed to have 'a body in it,' with a hefty punch, while the ear-shattering crashing and roaring suggested that the Universe was breaking up. There is not the slightest danger in flying above a thunderstorm. The shape of the heavy cloud mass uprising in the foreground indicates that it is electrically charged."



# "REGIONS CÆSAR NEVER KNEW THY POSTERITY SHALL SWAY."

FROM THE PHOTOGRAPH BY H. B. BURDEKIN, EXHIBITED IN THE LONDON SALON OF PHOTOGRAPHY.



## "A RACE AGAINST TIME": BOADICEA VERSUS BIG BEN—A FINE PHOTOGRAPH AT THE LONDON SALON.

Mr. H. B. Burdekin's ingenious and very effective photograph, aptly entitled "A Race against Time," is included in the twenty-first International Exhibition of the London Salon of Photography, which will remain open, at 5a, Pall Mall East, until October 4. The subject, of course, is J. L. Thornycroft's statue of Boadicea in her chariot, beside the end of Westminster Bridge, cleverly "posed" by the photographer against the Clock Tower of the Houses of Parliament. The

huge clock, whose four dials are each 22½ ft. in diameter, is generally spoken of as "Big Ben"—actually the great bell on which the hours are struck, named after Sir Benjamin Hall, First Commissioner of Works when it was cast. The light in the top of the tower indicates that the House is sitting—the Parliament of a nation that sways (in the words of Cowper's famous poem on Boadicea) "regions Cæsar never knew."



## TREASURES FOUND IN AN EARTHENWARE JAR: FINE SELJUK SILVER.

By ARTHUR UPHAM POPE. (See Illustrations on Pages 481, 482.)

OF the many brilliant epochs in the history of Persian art, each seeming the finest of all, the Seljuk is certainly one of the most important and one of the most neglected. The three great Seljuk monarchs, Alp Arslan, Toghrul Beg, and Malek Shah, who would have honoured any throne or any line, and their Grand Vizier, Nizam al Molk, one of the wisest statesmen who ever ordered an

Most of the pieces are intact and unmarred, only one or two being slightly dented and very thin. In short, the find is in a remarkable state of preservation.

The treasure consists of seven rosewater-sprinklers, which include two perfect pairs; four perfume-burners of different designs; two flat dishes, one probably a drinking-bowl; three jugs, one small one being covered; a cup; two small coffers; and a spoon; with a large assortment of harness-ornaments evidently from two different sets.

Seven types of technique are used in the decoration of these pieces. Some are ornamented entirely with niello, and practically all have some use of this style of work. The second most important resource is repoussé; some of the rosewater-sprinklers, especially, showing bold, high-relief designs in this manner. There is a wide use of minor background patterns, most of which are again in niello, but some of which are stippled. Pierced designs are used on all of the perfume-burners. One of the perfume-burners has an exceptional use of cloisonné, silver inlaid by this means on a ground of silver-gilt. Minor elements of the designs are rendered in engraving, the most interesting instance being two peacocks, one large and one small, engraved freely but spiritedly on the back of the spoon-bowl.

The designs are developed from three major elements: variations of the scroll and arabesque *motif*; animal forms; and calligraphy. A classical vine scroll on one of the jugs has terminal palmettes reminiscent of those in one of the carvings of Tak-i-Bustan. Simple scrolls are repeatedly used to give an all-over secondary pattern behind both arabesque and animal designs, a type of ground-enrichment typical of the lustre ware of the period. The arabesques, while not as fluid and flexible as those in Safavian

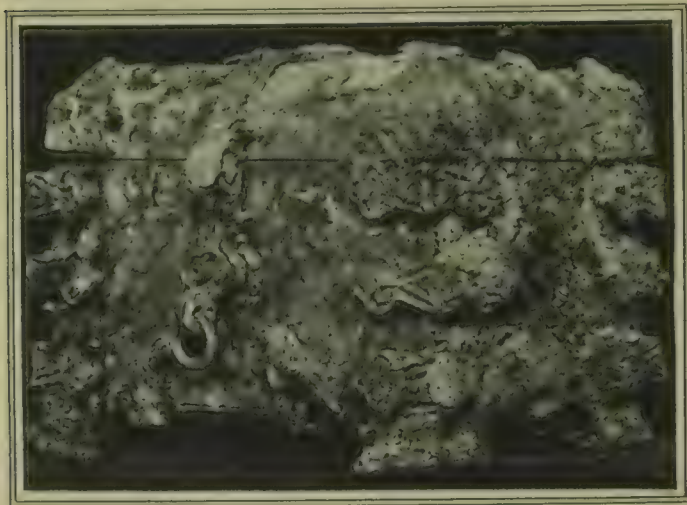
designs, are graceful and ingeniously inwrought to form now an escutcheon, now a continuous tracery. Their elegance, moreover, is never developed at the expense of their dignity. An unusual classical *motif*, originally Assyrian, is a conventional laurel-wreath around the base of the neck of one jug.

The animals are naturalistic and vivacious. The cup has a particularly fine frieze of ibexes, lions, a hare, and a coursing hound, pursuing each other in an endless procession. Hares appear again on one of the pairs of rosewater-sprinklers. One of the harness-appliqués is a small horse in relief, and one of the perfume-burners has an aristocratic Pegasus, entangled in a thicket, partly in niello and partly pierced, a design and a technique which are paralleled in the faience of the period. On one of the rosewater-sprinklers is an energetic composite beast, a winged, ass-eared goat with a stylish beard.

Birds, also, are frequent and even more varied. One of the coffers has cranes in niello, and they move with a characteristic swing, yet fit perfectly into the arabesque scroll design. Peacocks are used *dos à dos* on one of the jugs; ducks on one of the perfume-burners; and paroquets on one of the rosewater-sprinklers. Partridges in silver-gilt relief are applied to one of the coffers. Human figures are used twice: appliqué of a seated prince on the larger coffer; and a seated princess, evidently a harness-ornament.

Apart from the two small reliefs, the harness-ornaments fall into three classes: there are a few pieces in high repoussé, notably a large round boss with arabesque designs; one set of small slides, bosses, and appliqué is decorated with arabesque escutcheons in different forms; and a third set has a small-scale diaper pattern and is gilt. In addition to the small slides and appliqué, there are a chain, a ring, and at least one buckle.

As a record and expression of one of the finest periods in Persian art, this treasure will take rank with the exquisite textiles and with the contemporary architecture of Isfahan.



IT WAS WHEN IT WAS FOUND IN AN EARTHENWARE JAR: THE SMALLER OF THE SELJUK JEWEL-BOXES ILLUSTRATED IN COLOURS ON PAGE 482 BEFORE IT WAS CLEANED. (SIZE: 2½ INCHES LONG.)

By Courtesy of Mr. Ralph Harari.

empire, brought into the world of Islamic civilisation a robustness of character, a sincerity of religious faith (they were new and zealous converts), a masterfulness, and high ambition which furnished a firm basis for their brief culture. Seventy years of their able rule, from 1025 to 1096, saw the rise of great poets like Nizami and Omar Khayyám; Firdausi was just finishing the national epic that played such an important rôle in subsequent art and literature; and scientists like Ibn Avicenna, whose works were standard down to the seventeenth century, were at the height of their production. The individual artists are less known, although, in the Persian phrase, they were the adornments of the age.

The period has been neglected by the historians of art because of the scarcity of the material. The architecture was all but destroyed by the Moguls, and the few remaining monuments—all mosques—are secluded from observation by religious custom. The last few years, however, have seen a succession of discoveries that reveal the primary importance of the arts of this time. The great Seljuk domes of the Masjid-i-Jami, in Isfahan, which were photographed for the first time in 1929, immediately take a high place in the list of the world's great domes. Sculptures that came to light in the Caucasus two years ago are vigorous and individual; and a number of bronzes that have appeared both in the Caucasus and in Persia proper show the typical Seljuk combination of robustness and elegance. Between 1925 and 1928 several groups of textiles were excavated from graves, and these are marked by a technical fineness and finish and a strength and originality of pattern, which take high rank in the history of silk-weaving.

But of all these Seljuk finds perhaps the most important is the Ralph Harari collection of silver and silver-gilt vessels and harness-ornaments. A single gold cup of this period—now in an American collection—was found about twenty years ago, but, so far as is known, the Harari pieces are the only remaining silver of the period. Silver is so rapidly corroded and disintegrated that it can endure only by a rare and lucky accident.

The Harari collection, consisting of twenty vessels and about a hundred small harness-ornaments, came from a single spot. The pieces were enclosed in an earthenware jar, and thus had been protected from the action of the chemicals in the soil. Though they were heavily encrusted with dirt and with the products of oxidation when excavated, it has been possible, thanks to the skill and patience of the British Museum experts, to clean them so perfectly that the surface is now revealed almost in its original state, save for a rich green patina on some of the pieces, which, though accidental, actually adds to their beauty.



BEFORE CLEANING: A COVERED JUG (HEIGHT, 3½ INCHES; MAXIMUM DIAMETER, 2½ INCHES) AND AN ACORN-SHAPE CUP WITH A DETACHABLE PIERCED TOP (HEIGHT, 3½ INCHES; MAXIMUM DIAMETER, 4 INCHES). FROM THE SELJUK SILVER FOUND IN AN EARTHENWARE JAR.

"The Harari collection, consisting of twenty vessels and about a hundred small harness-ornaments, came from a single spot. The pieces were enclosed in an earthenware jar, and thus had been protected from the action of the chemicals in the soil. Though they were heavily encrusted with dirt and with the products of oxidation when excavated, it has been possible, thanks to the skill and patience of the British Museum experts, to clean them so perfectly that the surface is now revealed almost in its original state, save for a rich green patina on some of the pieces, which, though accidental, actually adds to their beauty." The acorn-shape cup here illustrated was probably used as a perfumer.

By Courtesy of Mr. Ralph Harari.



## Found Sealed in an Earthenware Jar: A Persian Treasure.

REPRODUCED BY COURTESY OF MR. RALPH HARARI. (SEE ARTICLE ON ANOTHER PAGE AND PHOTOGRAPHS ON THE FOLLOWING PAGE.)



A PERFECT EXPRESSION OF THE "INCRUSTATION MOVEMENT": A REMARKABLE SILVER JUG ONCE OWNED BY A ROYAL OR NOBLE PERSONAGE OF THE SELJUK DYNASTY (11th to 12th Century).

Concerning this silver jug, Mr. Arthur Upham Pope writes: "This regal vessel, one of a rich set of twenty pieces, including coffers, incense-burners, and rosewater-sprinklers, was found in Northern Persia, fortunately sealed in an earthenware jar and thus protected from the corrosive action of the soil, which is especially destructive of silver. Obviously, these works belonged to some royal or noble personage at the time of the Seljuk Dynasty, the eleventh to the twelfth century. The little-known arts of this period were distinguished by a remarkable combination of virility and elegance. The jug is of robust shape and firm design, but the detail is executed with *finesse* and imagination. The green is a happy accident, resulting from contact with other corroded metals. The general scheme of the design is one of the oldest and most-discussed in Western Asiatic art. The famous façade of the castle of Mshatta, in the Berlin Museum (eighth century), shows the same division into bold triangular areas enclosing similar scroll patterns of foliage with birds. While the divisions on the Mshatta palace are made with heavy mouldings, here, in keeping with the material and the technique, they are outlined by bands delicately engraved with a conventional laurel garland, a heritage from ancient Assyria which was also a favourite ornament in classical times. The huge stone façade and the little jug are each in its way a perfect expression of the so-called incrustation movement so characteristic of the art of Western Asia. This style seeks the varied enrichment of all surfaces. It is always in danger of degenerating into tangled confusion, but on both Mshatta and the jug the bold divisions provide a firm fundamental structure permitting of poetic variety in the interstitial ornament. Originally, the lower points of the triangles on the jug were further emphasised by small applied bosses, probably suggestive of pearls. The vine *motif* with the scrolling arabesques is almost a direct quotation from Sasanian times, when this pattern, ultimately descended from the Tree of Life, received an especially sumptuous development. The honeycomb diaper recalls the wall of a Samarra palace of the ninth century."



# Persian Treasures: Relics of an Art-Loving Seljuk Prince.

REPRODUCED BY COURTESY OF MR. RALPH HARARI. (SEE ARTICLE ON ANOTHER PAGE.)



"FINDS" REMARKABLE FOR THEIR VIRILITY AND ELEGANCE: LITTLE JEWEL-BOXES, ONE WITH A BRACE OF PARTRIDGES ON ITS FRONT (TOP); A PERFUME-BURNER WITH A FLORIATED CROSS (CENTRE); AND A CEREMONIAL SPOON WITH AN INSCRIPTION EXPRESSING GOOD WISHES AND BLESSINGS.

These pieces were found sealed in an earthenware jar, with others. Concerning them, Mr. Arthur Upham Pope writes: "Above are two jewel-boxes which belonged formerly to some Seljuk prince. The coffers, although they have a monumental appearance, are really small: one is  $3\frac{1}{2}$ , the other  $2\frac{1}{2}$  inches long. The design beautifully expresses their purpose. They must be sumptuous, as they are little treasure-chests; but they should, and do, exhibit also a rugged strength appropriate to the *coffre-fort*. Both qualities are perfectly achieved. The richness is attained by the gilding of all the closely wrought appliqué and the niello

enrichment of the remaining surface; while the heavy coigns and the wide and thick strap hinges seem to defy intrusion, and the solid spread-out feet give a sense of weight. The brace of partridges on the front of one box is a reminder that the Seljuk princes were keen sportsmen. The floriated cross on the perfume-burner might suggest that the piece was made for a Christian, but it is here a decorative *motif* without significance, such as recurs constantly in the art of non-Christian countries. The handle originally contained a slender pair of pincers for putting the bits of perfume in the basin."



## ROBOT "SHOCK TROOPS": TRACKED MACHINE-GUNS AND "IN-FIGHTERS."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



## MECHANICAL SUPPORTS FOR THE INFANTRY: "TANKETTES" WITH TRAILER-WAGONS FOR MACHINE-GUNS AND THEIR CREWS AND TWO-MAN TANKS FOR IN-FIGHTING.

This year's Army Training Manœuvres have seen infantry tanks operating with certain battalions. These fast little tanks foreshadow the coming of the mechanical fighting-man, the warrior-Robot, or, if you will, mounted infantry with machines instead of horses. The "Daily Telegraph" announced recently that the light tank battalions had been removed from the two experimental Infantry Brigades and that in their place certain battalions of the 6th and 7th Brigades were to have platoons of "In-fighters," as they are officially called. In addition, there are also mechanised machine-gun companies for giving covering fire to the infantry. The difference between the "in-fighter" and the mechanised machine-gun is

that while the former is a two-man unit, the latter is a "tankette," or light tank, with a tracked trailer-wagon, for carrying the machine-gun and crew. The "in-fighters" are still in the experimental stage; but a new type of "in-fighter" of a far more efficient and powerful type has been designed, though its details are still of a confidential nature. Shortage of "in-fighters" at present only allows one platoon of these machines per battalion, but with a company of fifty, or even thirty, of these deadly little machines in action the whole aspect of a battle may well be revolutionised. The descendants of the present little "in-fighters" will be, in fact, the "shock troops" of to-morrow.



# THE LEAGUE OF NATIONS ASSEMBLY:

"DERSO" ON GENEVA PERSONALITIES AND A "BACKWARDS" SPEECH.

"Derso," the distinguished cartoonist-correspondent, who has already contributed to this paper comments and sketches on the London Naval Conference, the "Future United States of Europe," and the Institute of Intellectual Co-operation, has sent us another letter, with drawings, dealing with the eleventh Assembly of the League of Nations, recently opened at Geneva. On the second day of the session M. Briand spoke on his scheme for a European Federal Union, and the artist has accordingly illustrated groups of European statesmen prominent in the discussions. As before, his comments are printed as received.

"YOU must not sleep until 12 o'clock to-day, it is the solemn opening of the Assembly," said my conscience to me on the morning of 10 September. "Let me sleep, please," I asked; "I have already

still works on the principle: "Don't move, smile please, thank you," and the young cameraman, with his assistant engineer, who arrives here with a large lorry and impressive machinery for the talking pictures.

I cannot decide whether the conservative influence or the most advanced tendency is the stronger in the League. As a matter of fact my friends are exercising a kind of triumvirate. I have often seen my older friend at different meetings. When the chairman is just beginning his speech, he suddenly interrupts him with the famous cry: "Attention, gentlemen, please don't move," and the chairman stops speaking, and the whole meeting obeys without a murmur.

I thought now I would go and see my other friends, the energetic young men with the "talkie" apparatus. I found them very busy. They had cornered a statesman and com-

manded him to make before them the speech which he proposed to pronounce before the Assembly—but they wished to hear it backwards! I was very surprised and I feel you may mistrust the veracity of my statement, but I assure you I have seen with my eyes, and heard with my ears, a statesman giving his speech—from the end to the beginning!

I must agree that the statesman himself was afraid and tried to resist.

"But you are asking me an impossible thing. I can't understand you. What will happen to the logical construction of my speech?" he cried feebly.

But the cameraman was firm.

"Never mind, sir, about the logical construction.

What is logical for you is illogical for me, and vice-versa. Your art and mine are two different affairs . . . But as you might possibly spoil my film, I will explain my process to you. At first I register the phrases which I wish to make for the 'close up' to show the climax. That is of course at the end. Then we will see if any more phrases of your speech are suitable for close ups, and afterwards we will register the introduction in natural size. Start!"

The feeble resistance of the statesman was over-come. He began in a stentorian voice:

"If you will only be my co-operators in the great work I have outlined. I have the

absolute conviction that humanity will follow and march with you towards her glorious destiny!"

"Not bad," remarked my friend, and signed to the statesman to continue. And the statesman went on—right to the beginning of his discourse: "Gentlemen, I had not the intention to speak on this occasion, but . . ."

After his speech, he regained his usual air of superiority, and said condescendingly to my friend: "Look, young man, I hope that my speech will have a good place in the programme. You will agree with me that to place it for instance after Mickey Mouse . . ."



ROME AND ATHENS.

Here we see Signor Dino Grandi (left), the Italian Foreign Minister, in close conversation with M. Eleutherios Venizelos, the Prime Minister of Greece.

seen it ten times, and it is always the same." "You will regret missing such a historic occasion," argued my conscience, and finally I was persuaded. So, quite early in the morning, I was already in the Batiment Electoral, where the last preparations were being made for the arrival of the delegates of 55 nations. The cameramen hovered like enormous mosquitoes, searching for the best angle to "shoot." A young American with a brilliant future was grouping the autograph hunters in a solid organisation. He had observed that the business of these people was much too individualistic, and that there was a lot of energy lost by the collector and little profit for the statesmen. So he introduced the Taylorism in autograph collecting.

I have many friends in the League. That is the fruit of my ten years true service in the garden of the nations. I have friends in the conservative circles as well as in the most advanced. For instance, the old photographer of the League, who



THE LITTLE ENTENTE.

The central figure is M. Nicolas Titulescu, the witty Roumanian statesman, Roumanian Minister in London, and elected President of the eleventh Assembly of the League of Nations. On the left is M. Marinkovich, Foreign Minister of Yugo-Slavia, and on the right is Dr. Benes, Foreign Minister of Czechoslovakia.

"Sorry, sir, but my business finishes with the registering, and I have nothing to do with the make-up of the programme. All I can do for you is that I can arrange loud cheers at the end of your speech. That is quite easy. I can stick on a bit of film."

I looked at my watch; it was ten o'clock, just the time to go in to the Assembly. DERSO.



FRANCE, BRITAIN, AND GERMANY CONSIDER AN UNITED EUROPE.

M. Briand (left) is here seen discussing his scheme for the United States of Europe with the Foreign Ministers of Great Britain and Germany, Mr. Henderson (centre) and Herr Curtius.



A DUOLOGUE OF THE FORMER DUAL MONARCHY.

Count Bethlen (left), the Prime Minister of Hungary, listens to Herr Schober Chancellor of Austria.



## GERMANY'S GENERAL ELECTION: INCIDENTS OF POLLING DAY IN BERLIN.



AN UMBRELLA USED FOR PRESERVING THE SECRECY OF THE BALLOT: A PATIENT RECORDING HIS VOTE IN AN IMPROVISED "POLLING BOOTH" IN A GERMAN HOSPITAL.



THE PRESIDENT AS AN ELECTOR: PRESIDENT HINDENBURG, WHO RETURNED SPECIALLY FROM A BAVARIAN HEALTH RESORT, ENTERING A POLLING STATION IN THE JÄGERSTRASSE.



A LORRY-LOAD OF NATIONAL SOCIALISTS (NAZIS)—THE "FASCISTS" OF GERMANY—WHOSE SUCCESS WAS THE CHIEF FEATURE OF THE ELECTION; AND (ON LEFT) A GROUP OF POLICE.



POLICE PRECAUTIONS TO PREVENT ANY OUTBREAKS OF VIOLENCE: OCCUPANTS OF NATIONAL SOCIALIST PROPAGANDA LORRIES PARADED IN THE STREET TO BE SEARCHED FOR ARMS.



NATIONAL SOCIALISTS BEING SEARCHED FOR ARMS BY THE BERLIN POLICE DURING THE ELECTION; (IN BACKGROUND) THE LORRIES FROM WHICH THEY HAD ALIGHTED TO BE EXAMINED.



THE LEADER OF THE NATIONAL SOCIALIST PARTY, WHICH INCREASED ITS NUMBER OF SEATS FROM 12 TO 107: HERR ADOLF HITLER.

The outstanding feature of the General Election in Germany, held on Sunday, September 14, to elect the fifth Reichstag of the German Republic, was the great success of the National Socialist Party, which increased its number of seats from 12 in the last Reichstag to 107. The National Socialists, or Nazis, as they are called, are the "Fascists" of Germany, and favour a Dictatorship instead of Parliamentary government. They are bitter opponents of the Communists, and on polling day the Berlin Police took precautionary measures to prevent any collision by searching for arms the occupants of propaganda lorries bearing election placards. Many beer-shops in the city served as polling stations. The leader of the National Socialists, Herr Adolf Hitler, who is forty-one, is an Austrian

citizen, having been born on the Austrian side of the Bavarian frontier, and so, under German law, cannot himself sit in the Reichstag. In early life he was a builder's labourer in Vienna, and in 1912 went to Munich to study as an architect's draughtsman. On the outbreak of war he enlisted in a Bavarian regiment. He was wounded in 1916, and gassed near Ypres in October, 1918. At the time of the German Revolution he was still in hospital. In 1920, at Munich, he joined the German Workers' Party, and in 1923 proclaimed a Nationalist Government there, and planned a march on Berlin, with the support of General Ludendorff. The rising, however, was quelled, and Herr Hitler was sentenced to five years' detention in a fortress. A few months later his sentence was commuted.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE UNVEILING OF A STATUE OF LORD WILLINGDON AT MADRAS: SIR GEORGE STANLEY, THE GOVERNOR (IN CENTRE; RIGHT OF STATUE).

Lord Willingdon (now Governor-General of Canada) was Governor of Madras from 1919 to 1924. He and Lady Willingdon, said Sir George Stanley, the present Governor of Madras, at the unveiling ceremony illustrated above, did much for the social welfare of the people. Sir George Stanley is seen in the above photograph standing between Mr. E. C. Smith, Commissioner of the Madras Corporation, and Dewan Bahadur A. Ramaswami Mudaliar, President of the City Council.



THE VICKERS-BERTHIER MACHINE-RIFLE, WHICH WILL FIRE NINETY AIMED "INDIVIDUAL-SHOTS" A MINUTE, AT A DEMONSTRATION AT BISLEY: "AN ANSWER TO CONTINENTAL FORMS OF THE LIGHT MACHINE-RIFLE."



AS AN AUTOMATIC FOR USE IN AEROPLANES: THE VICKERS-BERTHIER MACHINE-RIFLE, FITTED WITH AERO-SIGHTS AND A DRUM FEED—HERE SEEN MOUNTED AS IN A COCK-PIT. "The Vickers-Berthier rifle," writes a "Daily Telegraph" correspondent, "can be used either as an automatic weapon or for single shots. . . . Its automatic rate is 300 rounds a minute, and its 'individual-shot' rate is ninety aimed shots in the same time. The 'kick' is so small that 10,000 rounds can be fired in a day without undue fatigue." Its weight is 20 lb., compared to the 28½ lb. of the Lewis gun; whilst its effective range is 1000 yards. The magazine, holding thirty rounds, can be changed in less than two seconds, the quickest change in the world. For cleaning, the rifle can be stripped into five main parts in 10 seconds. Our readers will remember that we illustrated exhaustively in March the new Pedersen "self-loading" rifle, which was demonstrated at Bisley at the same time as the Vickers-Berthier machine-rifle. This weighs only 8.8 lb.



TO ALLAY ANY ILL-FEELING ROUSED BY HER HAVING MISSED OUT MOSCOW IN HER WORLD-FLIGHT: THE "GRAF ZEPPELIN" AT MOSCOW.

The "Graf Zeppelin" arrived at Moscow on September 10, escorted by aeroplanes of the Red Army. A public statement described the visit of the airship as of great political importance. It will be remembered that during last year's world-flight the Zeppelin, to avoid bad weather, did not touch at Moscow. The reasons for this change were misunderstood and some resentment was expressed in Soviet newspapers.



SHOWING THE SPHERICAL GONDOLA BELOW THE OBLONG GAS-BAG: THE SCENE BEFORE PROFESSOR PICCARD'S ABORTIVE ATTEMPT TO RISE TO 10 MILES.

At Augsburg on September 14 the hermetically sealed aluminium sphere in which Professor Piccard and Herr Kipfer expected to shoot up into the air, refused to rise at all from the earth. Portraits of Professor Piccard and his assistant will be found on our Personal page.





### THE "LAST POST" AT THE MENIN GATE.

Since the summer of 1929 buglers have sounded the "Last Post" daily at 9 p.m. before the British monument set up at the Menin Gate "to officers and men who fell in the Ypres Salient, but to whom the fortune of war denied the

known and honoured burial given to their comrades in death." It is good to know that the committee responsible for the introduction of this pathetically stirring tribute have ensured its continuance in the future.

FROM THE PICTURE BY C. E. TURNER. (COPYRIGHTED.)



# The More Rugged Beauty of South Africa: In Romantic Swaziland and the Dragon Mountains.

FROM THE PAINTINGS BY MISS D. CAREY MORGAN. (COPYRIGHT STRICTLY RESERVED.)

THE garden-like aspect of the beauty of the Dominion of South Africa—its wild flora, its lovely old homesteads, and its charming urban centres and coastal resorts—has been depicted in our pages on a number of occasions. Here, by way of contrast, are certain of the more rugged aspects of that beauty, as translated into colour by a visiting artist from England.

The studies on the left—"The Deserted Kaffir Hut" and the "Red Aloes" in Khasi—show scenes in the native territory of Swaziland, which is about the size of Wales, and is situated to the east of the Transvaal, adjoining the Portuguese Province of Lourenço Marques. Swaziland is rich in mineral deposits and in its agricultural and pastoral uses. It is controlled by the Colonial Office.

(Continued on Page 12)



"THE DESERTED KAFFIR HUT": THE SIMPLE HOME OF A FORMER CHIEF, WHO IS BURIED WITHIN IT.



"A SUMMER DAWN IN THE 'BERG': MAJESTY OF THE RANGE DUBBED "THE ROOF OF SOUTH AFRICA."

the Overseas visitor to set out in the early mornings by pony to climb some of the higher peaks. Many visitors who have traversed the great mountain areas, such as the Himalayas, the Alps, and the famous National Parks of America, have recorded the opinion that the Mont-aux-Sources, or the Drakensberg (the Dragon Mountain), must assuredly be numbered among those very notable regions for their revelation of some of the greatest forms of natural beauty to be witnessed in the world. Our readers may be interested to know that a series of special tours to South Africa is being conducted this winter. Information can be obtained from Director, Publicity and Travel Bureau, South Africa House, 73-75, Strand, London, W.C.2.



through a High Commissioner, and is administered by a resident Commissioner. The European population is approximately three to four thousand, and it is chiefly inhabited by the Swazi, or Amaswazi, a people whose numbers total some 120,000. As a race, the Swazis are akin to the Zulus, and they are generally regarded as a branch of that tribe.

The deserted Kaffir hut is described by the painter as a romantic relic, as it was the home of a former chief, or headman, who is buried within it, among the mountains and valleys of a picturesque locality which was formerly the site of a kraal, or township, over which he had jurisdiction.

(Continued on Page 12)

The red aloe is a characteristic feature of the austerer areas of South Africa, and its flaming colours when it is in bloom add a striking note to the strong landscapes.

The studies on the right—"A Summer Dawn in 'The Berg'" and the "Mont-aux-Sources"—give glimpses of what is probably one of the most inspiring scenic districts in the Dominion. The Drakensberg is an immense range of mountains which runs through Southern Africa like a spine. These mountains reach their culminating point in what is known as the National Park and the Mont-aux-Sources, where they attain altitudes of over 11,000 feet. The spot is usually referred to as "The Roof of South Africa." The scenes illustrated are in the heart of this interesting area, which is flanked by Mont-aux-Sources on one side and by Giant's Castle on the other, a distance of about fifty miles presenting a vast sky-line of tremendous peaks and tablelands at altitudes varying from six thousand to eleven thousand feet. In recent years the National Park has been thoroughly explored and opened up for visitors. There is an excellent hotel at the base of the mountains, with a regular staff of expert native guides who conduct visitors on numerous excursions into "The Berg."

There can be few more invigorating holidays than a visit to this beautiful region. In winter or summer it is a thrilling exploit to

(Continued on Page 12)



"AT THE FOOT OF THE MONT-AUX-SOURCES": A CULMINATING POINT OF THE DRAKENSBURG RANGE.

"RED ALOES IN SWAZILAND": A CHARACTERISTIC FEATURE OF THE AUSTERER AREAS OF SOUTH AFRICA.



ASHLEY

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## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



**A NEW RACE-GAME FOR DOGS: GREAT DANES AS "PIECES" MOVED AT THE THROW OF DICE, AND PENALISED FOR LEAVING THE CORRECT "SQUARE."**

This new "race game" for dogs, invented by Mr. Gordon Stewart, who is said to possess the largest kennel of Great Danes in the world, was demonstrated by him recently at Sand Manor, Ripley, Surrey. The "races" took place on a course marked out in "squares," each dog keeping to his own track and moving forward according to throws of the dice. If a dog failed to remain steady after being placed on his square, he was penalised by being moved back.



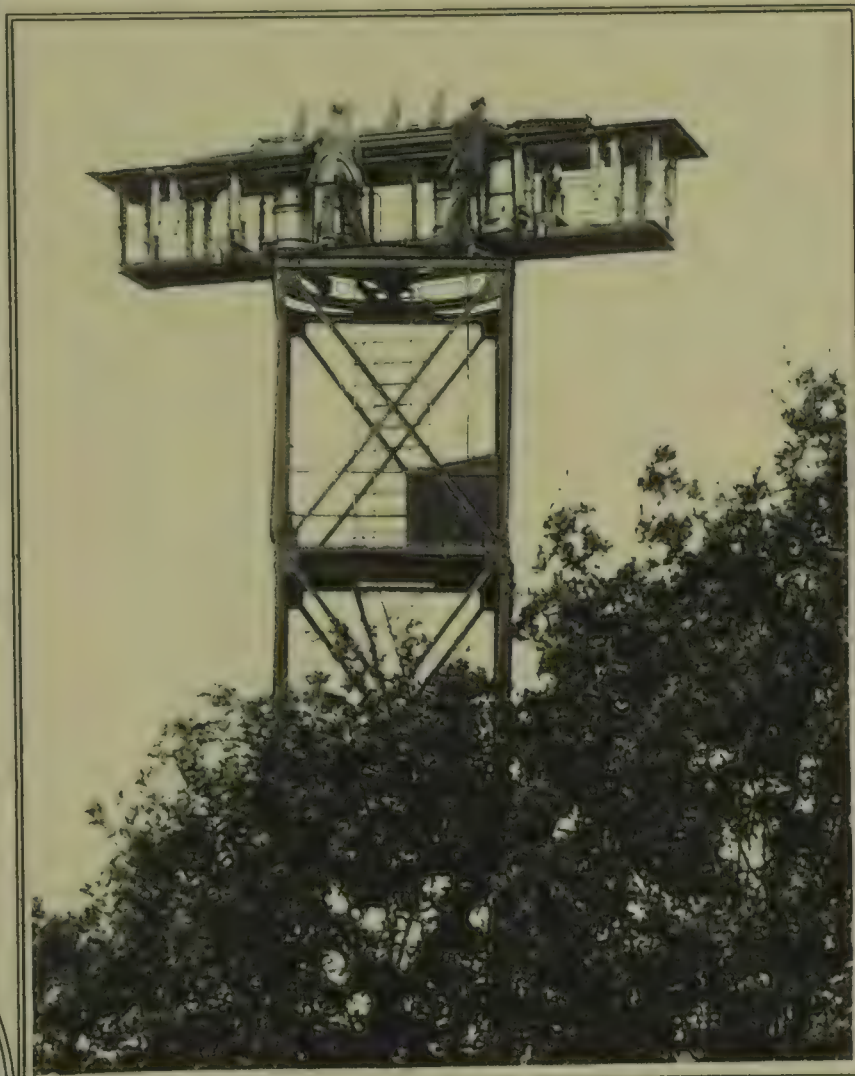
**THE LATE LORD LEVERHULME COMMEMORATED AT PORT SUNLIGHT: THE UNVEILING CEREMONY, SHOWING A BRONZE GROUP AT THE BASE OF THE MONUMENT.**

A memorial to the late Lord Leverhulme was unveiled at Port Sunlight, Cheshire, on September 14. It consists of a black granite pylon, surmounted by a figure of Inspiration, with a group in green bronze below representing Industry, Education, Charity, and Art—the four chief interests of Lord Leverhulme's life. This group is by Mr. W. Reid Dick, R.A. The present Lord Leverhulme, the founder's son, is second from left in the row of five standing in the centre.



**THE REVOLUTION IN PERU: THE SWEARING-IN OF COLONEL CERRO, THE NEW PRESIDENT, AND OTHER MEMBERS OF THE JUNTA, AT LIMA.**

After the recent deposition of Señor Leguía, President of Peru, a military Junta was formed under General Ponce, but resigned on August 27, when a new Junta was established, headed by Colonel Sanchez Cerro. Colonel Cerro arrived at Lima by aeroplane. Addressing the crowd at Government House he quoted Nelson and said that Peru "expects that every man this day will do his duty." After a conference with General Ponce, Colonel Cerro and the new Junta were sworn-in.



**A MODEL OF THE "MAURETANIA" USED IN SCIENTIFIC WIND-RESISTANCE TESTS THAT MAY HELP BRITISH SHIPPING TO REGAIN THE ATLANTIC "BLUE RIBBON."**

This photograph shows a large scale-model of the famous Cunarder "Mauretania" perched high above the tree-tops on a wooden tower in the grounds of the National Physical Laboratory at Teddington, and being used in research work to test the amount of wind-resistance offered by the ship's superstructure. The "Mauretania," it will be remembered, held for many years the "blue ribbon" of the Atlantic, until beaten by the German liners, "Bremen" and "Europa."



**THE WORLD'S HIGHEST ARCH DAM LATELY INAUGURATED: THE HUGE SPILLWAY OF THE DIABLO DAM, PART OF A HYDRO-ELECTRIC SYSTEM FOR SEATTLE.**

A note on this photograph states: "Diablo Dam, the world's highest arch dam, in the Cascade Mountains, not far south of the Canadian border, has just been dedicated as part of the Seattle municipal electric project. The structure, which cost over £1,000,000 to build, is 389 ft. high, and will impound water to generate 225,000 hydro-electric horse-power. The photograph shows the giant spillway which controls water for a power-house ten miles down Diablo Canyon."



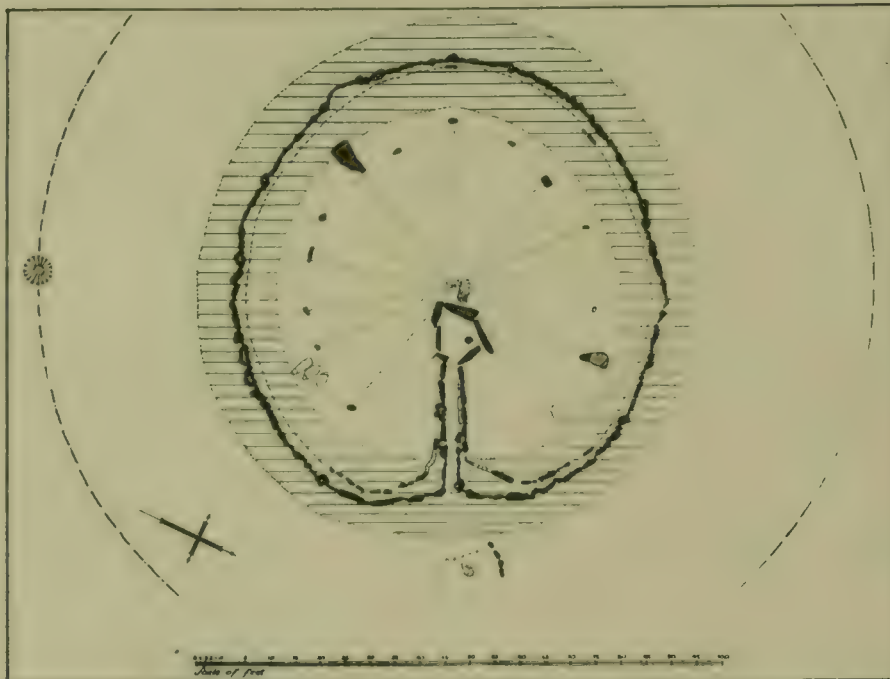
## AN EARLY BRONZE AGE TOMB IN WALES:

INTERESTING DISCOVERIES IN THE CHAMBERED TOMB AT BRYN CELLI DDU, IN ANGLESEY,  
DATING FROM A PERIOD ABOUT 1800-1500 B.C.

By W. J. HEMP, F.S.A. (See Illustrations on the Opposite Page.)

THE chambered tomb of Bryn Celli Ddu, not far from Menai Bridge in Anglesey, dates from the Early Bronze Age, about 1800-1500 B.C., and consisted originally of a circular cairn of stones and earth, 160 feet in diameter and at least 15 feet high, encircled by a ring of large upright stones. An entrance, on the north-east, opens on a passage leading to a chamber, in which stands an artificially rounded and smoothed symbolical pillar which served no structural purpose. It is 8 ft. 3 in. long, but 2 ft. 6 in. are buried in the ground. In the passage were two small bætlys. Passage and chamber are walled by large upright stones, supplemented by horizontal slabs set in courses and roofed by massive capstones. Many of the stones have been smoothed and dressed to fit their positions; one bears an incised spiral.

In order to secure the preservation of the monument, the owner, the Marquess of Anglesey, transferred the guardianship of it to H.M. Office of Works in 1923, by which time all of the covering mound, with the exception of its outer fringe, had been destroyed. The passage and chamber were therefore exposed, and left standing above ground level. The whole was in a ruinous state, greatly obscured by the trees planted about it and riddled by



SHOWING WHERE THE CENTRAL STONE WAS PLACED, AND HOW IMAGINARY LINES CONNECTING STONES IN THE SURROUNDING CIRCLE WITH THEIR OPPOSITES CROSS AT THAT CENTRE: A PLAN OF THE TOMB AT BRYN CELLI DDU.

The shaded area represents the ditch, the outer ring the extent of the cairn. Outside the entrance was a line of post-holes with remains of side walls (indicated at the foot of the diagram), suggesting a forecourt crossed by a barrier, behind which were bones of a buried ox (shown within the enclosure).

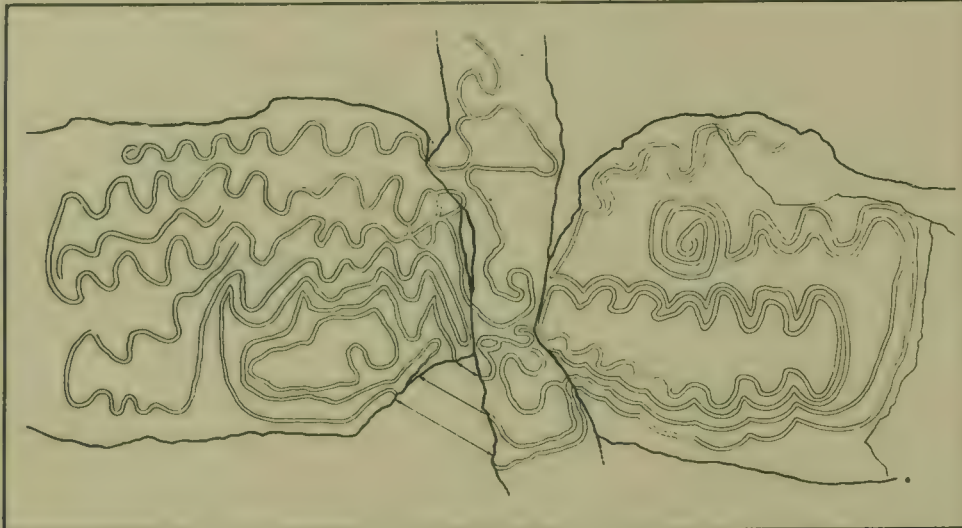
intermixed with cremated bones and broken white quartz pebbles, placed there by the builders to seal up the tomb. Within the area enclosed by the ditch was an irregular circle of stones of varying sizes, most of them carefully packed so as to incline outwards, and some having deposits of cremated bones at their feet. If lines be drawn to connect individual stones with their fellow on the opposite side, they all cross at precisely the same spot in the centre of the monument, just behind the chamber. (See plan on this page.) Here was found a great flat stone covering a pit which had been scorched by fire; on the bottom lay a single burnt human ear bone and a small piece of unburnt hazel-wood with bark attached. The pit was filled with layers of clay and stones, and in the top of the filling was a bowl-shaped hollow immediately under the covering stone.

Against this stone lay another, partly covered on both sides by incised wavy and spiral patterns. (See photograph and drawings on this page.) This patterned stone had been carefully placed in a prostrate position and had not been disturbed since the erection of the cairn.

Most of the area within the ditch was levelled, and covered by a floor of purple clay, which in many places had



THE PATTERNED STONE (SEEN IN THE PLAN BESIDE THE CENTRAL STONE): THE UNDER SIDE, WITH THE PATTERN PARTLY CHALKED.



THE DESIGN ON THE PATTERNED STONE: THE INCISED LINES ON THE TWO SIDES AND END, ARRANGED TO SHOW THE CONTINUITY OF THE PATTERN.

their roots. In the course of the work of preservation by H.M. Office of Works, and further archaeological investigation financed by a fund raised under the auspices of the Anglesey Antiquarian Society, many unsuspected features were brought to light.

At the entrance the passage walls were found to curve outwards and to merge into a roughly circular wall of great stones completely surrounding the chamber and passage. Within this circle was another of smaller stones, both circles being sunk in a ditch six feet deep and eighteen feet wide. These two circles, together with the uprights of the passage and chamber, actually form an unbroken line of walling running twice round the monument in the shape of a gigantic spiral, the chamber forming a loop in it—a feature which is at present unique. The walling ended in a low bench of small flat stones set in clay running along one side of the passage. The passage is in three sections—Inner Passage, Portal, and Outer Passage. The Inner Passage is roofed by capstones, and at its entrance, under the last cover stone, is the Portal, an area distinguished by two recesses, one on either side, representing an ante-chamber. The Outer Passage was not roofed, but was completely and ceremonially filled by a packing of stones and earth



ONE PORTION OF THE DESIGN ON THE PATTERNED STONE: THE SPIRALS ON THE UPPER SIDE.

been scorched by fire, as had the ditch also. It must be remembered that all these newly-discovered features must have been covered by the mound and quite invisible when the structure was completed.

Outside the entrance was found a line of post-holes and remains of side walls, suggesting the existence of a forecourt crossed by a temporary barrier, behind which an ox had been buried. A few flints and a stone bead were found during the excavations, but no pottery. Unburnt skeletons were found in the chamber in the eighteenth century, and many cremated bones were recently discovered scattered along the floor of the passage and elsewhere. Other evidence of elaborate ceremonial was recovered.

The monument is of one date and belongs to a well-known class of tomb, represented in Brittany, in the Channel Islands, as at La Hougue Bie, in Jersey (see *Illustrated London News* of October 4, 1924); in Ireland, as at New Grange, Lough Crew, and Carrow Keel; and in Caithness and the Orkneys in Scotland. Patterns similar to those on the Bryn Celli Ddu stone have been found on many of the Breton sites, as well as in Ireland; they are almost absent from Scotland, and no example has previously been found in England or Wales. A full description will appear in *Archæologia*.



## BRONZE AGE SCULPTURE IN ANGLESEY: A BURIAL CAIRN OF ABOUT 1800-1500 B.C.

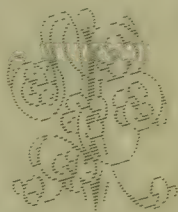
PHOTOGRAPHS BY W. J. HEMP, F.S.A. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



THE SITE OF THE CENTRAL PIT (SEE THE PLAN ON THE OPPOSITE PAGE): A PERPENDICULAR VIEW SHOWING A HOLLOW IN THE FILLING OF THE PIT, AND THE CENTRAL STONE REMOVED TO ONE SIDE.



THE ENTRANCE TO THE TOMB AT BRYN CELLI DDU, WITH THE OUTER CIRCLE AND FORECOURT: A BRONZE AGE BURIAL-PLACE NEAR THE MENAI BRIDGE, SEEN FROM THE SOUTH-EAST.



STANDING IN THE TOMB-CHAMBER: A SYMBOLICAL PILLAR, ROUNDED AND SMOOTHED ARTIFICIALLY, THAT SERVED NO STRUCTURAL PURPOSE (OVER 8 FT. LONG).



THE SMALL WALL IN THE PASSAGE WHICH FORMS ONE END OF THE GREAT SPIRAL (WITH "DRESSED" STONES BEHIND IT): PART OF THE BRONZE AGE BURIAL-PLACE AT BRYN CELLI DDU.



THE ENTRANCE TO THE TOMB: A VIEW SHOWING PORTIONS OF THE INNER AND OUTER CIRCLES, AND THE SMALL WALL FORMING PART OF THE LATTER; ALSO STONES IN THE FOREGROUND MARKING POST-HOLES.

In his article on the opposite page, Mr. W. J. Hemp, F.S.A., of the Royal Commission on Ancient Monuments in Wales and Monmouthshire, describes the results of recent archaeological excavations on a very interesting and important site dating from the Early Bronze Age (about 1800 to 1500 B.C.), namely, the chambered tomb at Bryn Celli Ddu, in Anglesey, not far from Menai Bridge. The above photographs show various details of the structure to which Mr. Hemp refers. Originally, as he explains, the tomb consisted of a circular cairn of stones and earth, at least 15 ft. high and 160 ft. in diameter, encircled by a ring of large upright stones. The entrance, on the north-east side, opens into a passage

leading into a central chamber, which contained the large symbolical pillar shown above in the photograph on the right. Mr. Hemp mentions that the tomb is of a well-known type represented also in Brittany, the Channel Islands, Caithness, and the Orkneys. The example at La Hougue Bie, in Jersey, to which he alludes, was illustrated and described, we may recall, in our issue of October 4, 1924. "The burial-chamber [we were then informed] is 30 ft. long by 12 ft. wide and 7 ft. high, and approached by a tunnel 70 ft. long. The chamber is walled and roofed by great blocks of stone in a style similar to Stonehenge." It is interesting to compare these particulars with those of Bryn Celli Ddu.



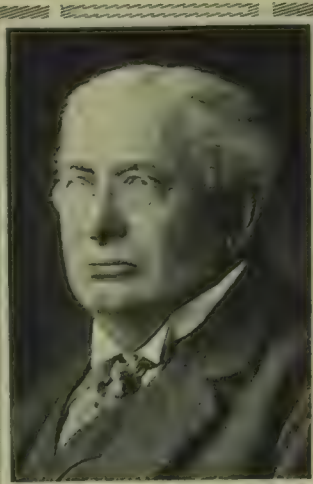
## PERSONALITIES OF THE WEEK:

## PEOPLE IN THE PUBLIC EYE.



**MAJOR G. AUBREY FAULKNER.**

Born 1881, in Transvaal. Famous South African all-round cricketer and cricket coach. Found dead at the Faulkner School of Cricket on September 10.



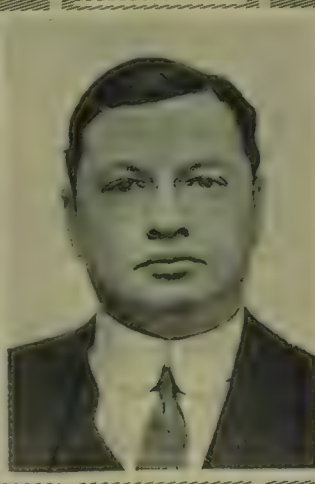
**LORD SHANDON.**

Ignatius John O'Brien; born at Cork, 1857. Called to Irish Bar in 1881. Solicitor-General for Ireland, 1911. Lord Chancellor for Ireland, 1912-1918. Died on September 10.



**MISS PEGGY DUNCAN.**

Nineteen-year-old South African swimmer. Swam Channel on September 10, in 16 hrs. 17 mins. (women's record, 14 hrs., 34 mins.). The first successful attempt since 1928.



**MR. ALFRED CLARK.**

Elected Chairman of the Gramophone Company, Ltd. ("His Master's Voice"). Gained his early technical experience with Dr. Emil Berliner, inventor of the gramophone.



**MR. A. C. M. CROOME.**

Died on September 11, aged sixty-four. Played cricket for Oxford and Gloucester. A noted hurdler. Wrote for the "Morning Post," the "Field," and the "Times."



**MISS PAULINE DORAN: THE WINNER OF THE GIRLS' GOLF CHAMPIONSHIP RECEIVING THE CUP FROM MISS DIANA FISHWICK (RIGHT).**

In the finals of the Girls' Golf Championship, promoted by "Britannia and Eve," at Stoke Poges on September 12, Miss Doran, a fifteen-year-old "expert," beat Miss Dorrit Wilkins at the nineteenth hole. The cup and prizes were presented by Miss Diana Fishwick, the women's open golf champion.



**MISS J. MARGARET MACDONALD, SECOND DAUGHTER OF THE PRIME MINISTER, AND HER FIANCE, MR. ALASTAIR MACKINNON, M.B. C.M.**

Dr. Alastair Mackinnon, son of the late Dr. John Mackinnon, of Somerset East, South Africa, and Broadford, Skye, graduated last July M.B., Ch.B., at Edinburgh; Miss MacDonald is a fourth-year medical student at the same university.



**WEARING BASKET HELMETS (CONTAINING FOOD) FOR PROTECTION IN THEIR BALLOON ASCENT: PROFESSOR PICCARD (R.) AND HERR KIPFER.**

Professor Piccard and his assistant are seen wearing basket-work helmets to protect their heads. These also contain provisions. With them are the Professor's wife and children. An account of the unsuccessful attempt to attain a height of ten miles will be found on another page.



**THE MAHARAJAH OF BIKANIR: HEADING THE INDIAN DELEGATION TO GENEVA; AN INDIAN STATES REPRESENTATIVE AT THE ROUND-TABLE CONFERENCE.** The first elected Chancellor of the Chamber of Princes. With Lord Sinha was the first Indian to come to London for Empire Gatherings, both being members of the Imperial War Conference of 1917. Was made honorary Lieut.-General on September 10.



**CANON NEWBOLT, WHO DIED ON SEPTEMBER 12: THE DOYEN OF ST. PAUL'S CATHEDRAL.**

A friend of Pusey, Bright, Liddon, and King. Had been a Canon Residentiary of St. Paul's for forty years. Strongly opposed Revision of the Prayer-Book and of the Athanasian Creed. Was well known as a forcible preacher.



**LATE GOVERNOR OF BERMUDA AND CHIEF OF STAFF TO LORD ALLENBY IN PALESTINE: SIR LOUIS J. BOLS.**

Died September 13, aged sixty-three. Served in the South African War. In 1916 became Lord Allenby's Chief of Staff, and in 1917 was given a Division. K.C.M.G. for valuable services culminating in the capture of Jerusalem. Chief administrator of Jerusalem in 1919. Governor of Bermuda since 1927.





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# BOOKS OF THE DAY.

ALTHOUGH novels are not within my province on this page, I occasionally read one on the quiet. As a rule I favour those in which the author is writing about his own period. If I want to read about the past, I generally prefer history and biography to works of the imagination. This, however, is merely a personal predilection, and I fully admit that the modern novelist, steeped in the life of a bygone age—provided he does not falsify facts—can be of immense help in enabling us to visualise phases of the past—social and personal—about which history is silent. I realise the value of such novels all the more since reading a delightful book called "THE ART AND PRACTICE OF HISTORICAL FICTION." By Alfred Tresidder Sheppard (Humphrey Toulmin; 12s. 6d.).

Himself a distinguished exponent of the craft, Mr. Sheppard makes it clear that he has chosen the harder part in fiction, and that historical romance is much more laborious to write than the novel of contemporary manners. "Charles Dickens," he recalls, "needed no knowledge of books to write 'Pickwick.' But 'A Tale of Two Cities' was a different matter." It will be remembered that he applied for advice to Carlyle, and was staggered when a van-load of volumes drew up before his door. To any literary aspirant under the impression that historical fiction is easy or offers large monetary rewards, the author quotes the historic advice of Mr. Punch to those about to marry—"Don't."

Much research is involved in working up the background. "The historical novelist," we read, "must study books on costume, on coinage, on the contemporary history of other States; he must read contemporary letters, diaries, despatches, even legal documents and medical works. Nothing dealing with his period and locality should be foreign to him. He may have to go to works on heraldry, on botany, on etymology, on arboriculture, on agriculture. Picture-galleries and museums, cathedrals and churches and castles, all yield their spoils." Here speaks the conscientious workman!

It is always interesting to learn how a creative writer gets his ideas and sets about his story-building. "Perhaps I may be forgiven," writes Mr. Sheppard, "if, by way of illustration, I give some scraps from my own experience. The germ of my first novel, 'The Red Cravat,' lay in a paragraph in Carlyle's 'Frederick the Great,' where Frederick William of Prussia gives a letter to a girl which is really an order for her instant marriage to one of his giant grenadiers. . . . 'Running Horse Inn' began with the idea of writing a novel round a little wooden inn I knew at Herne Bay, calling it by another name, and part of the germinal idea included a certain episode in a trial for murder, early in the nineteenth century, when a scrap of torn newspaper used as the wad of a gun proved guilt. . . . 'A Son of the Manse' might have been summed up in a few words as a study of the results in certain cases of harsh provincial Nonconformity on sensitive natures. . . . 'Brave Earth' was the result of a paragraph read in an old copy of *Baker's Chronicle*, picked up on a Cambridge bookstall."

Mr. Sheppard's book, however, is by no means confined to his own methods. It teems with critical or appreciative allusions to other writers (including Scott and Dumas), and gives glimpses of their methods that bespeak wide and intimate knowledge of historical fiction both British and foreign. Incidentally, the author quotes an interesting suggestion of seeking subjects in antiquity, as from ancient Egypt, Greece, and the Minoan civilisation of Crete. "The historical novel itself," he mentions, "was no new thing when Scott wrote; in 53 B.C. a Roman soldier was reproved for taking from his knapsack and reading a scandalous fiction about history." I should like to know what that work was! Mr. Sheppard concludes with a spirited controversial reply to Mr. Arnold Bennett, whose strictures on the present state of the English historical novel he considers unwarranted and too pontifical.

Nowadays the historical novel, and fiction in general, has a strong competitor for popular support in the art of the screen, which can present scenes of the past so vividly to the eye without involving the trouble of reading. The practice and achievement of this competitive art is admirably chronicled and discussed, from a critical standpoint, in "THE FILM TILL NOW": A Survey of the Cinema. By Paul Rotha. Illustrated (Cape; 10s. 6d.). The immense advantage possessed by "the Pictures" over the printed book in appealing to the indolent modern mind in search of effortless amusement is emphasised by the numerous and excellent illustrations to Mr. Rotha's book. On the literary side it is both comprehensive as a record and valuable as a work of criticism. It will, I imagine, become the standard book on the æsthetic aspect of the subject so far produced in this country.

The difference between writing a story and composing a film scenario is lucidly explained. "In a novel (we read) a writer develops his theme by written descriptions; in a play an author makes use of dialogue and stage directions; but a film scenarist thinks and works in terms of externally expressive visual images. A scenarist must always visualise his thoughts in terms of images on a screen in a cinema; he must, moreover, be able to control, select, and organise the imaginary images as does a writer his words. He must be continually aware that each shot he describes and includes in his manuscript will eventually assume visual form on the screen. It is therefore not his words which are of importance, but the visual images that they define for the use of the director. The assembling of the film manuscript is, perhaps, the most exacting form of expressive writing. It demands, without question, even greater powers of concentration than the writing of a novel or the painting of a picture. Comparison may well be made to the composing of a symphony."

Those concerned in the exhibition of mechanical aids to learning, at the London School of Economics, will find



WHITE LINES TO CONFINE "JAY WALKERS" TO PARTICULAR PATHS WHEN ROAD-CROSSING: PHILADELPHIA'S NEW SAFETY-FIRST SCHEME FOR PEDESTRIANS.

It will be remembered that a day or two ago a fatal street accident in London led to the question as to whether the pedestrian in the Metropolis is not over-much guarded, and, consequently, is in danger of losing his sense of personal responsibility so far as "safety-first" is concerned. The United States authorities, whose custom it is to summons and fine people judged guilty of "jay walking," do not agree, and continue to multiply road safety devices. Philadelphia is a case in point, as our photograph demonstrates. It will be noted that, in the area shown, there are not only the traffic-guiding white lines with which we are familiar, but there is a definite arrangement of "paths," and sub-divided paths at that! It will be seen that the pedestrian using any particular "path" is told to keep to the right of it, so that he is not in danger of obstructing, or being obstructed by, pedestrians moving towards him. Obviously, this is many steps further than our "Please cross here," as what may be called "prohibited areas for pedestrians" are created.

much food for thought in Mr. Rotha's chapter "The Soviet Film." In Russia the art has been brought to a high standard of technical excellence for purposes of political propaganda. To counteract this pictorial spread of Communism, especially in Eastern lands, it might be advisable for our statesmen to set about encouraging a filmic "opposition." "The cinema," says Mr. Rotha, "is the main medium of the Commissariat of Education for the instruction of the masses; and thus we understand that the primary aim of the Soviet Government is to carry the principles of Bolshevism, by means of the cinema, not only throughout Russia, but to the farthest corners of the world. If the intellectual classes of foreign countries find their æsthetic ideal in these films (as is the case), then so much the better for the Soviet, since it will render it easier for their content to be absorbed."

Before taking to their hearts the political ideals of Bolshevik films, our intellectual classes would be

wise to study an astute chapter on Lenin and all his works in "THE ENDLESS ADVENTURE." By F. S. Oliver. Illustrated (Macmillan; 15s.). The author quotes the following passage from Professor Sarolea's "Impressions of Soviet Russia": "A Russian statistical investigation estimates that the Dictator killed 28 bishops, 1219 priests, 6000 professors and teachers, 9000 doctors, 54,000 officers, 260,000 soldiers, 70,000 policemen, 12,950 landowners, 355,250 intellectuals and professional men, 193,290 workers, 815,000 peasants." "That is (Mr. Oliver adds) about 1,750,000 men executed or massacred." While the author allows Lenin the gift of leadership and great powers as an organiser of revolution, he exposes his incompetence as a constructive statesman. "He presents the appearance (we read) of a witch-doctor muttering incantations against an earthquake. His troubles and his failure were largely due to his ignorance of common things and of the motives that move common men. He had little first-hand knowledge of the working world, but saw it as a set of symbols. If, while he lived in London as an exile, he had spent less time in reading books at the British Museum, and had given a few years to working with all his might in some industrial undertaking—better still, if he had set himself up with a coster's barrow and sold fruit and knick-knacks in the Old Kent Road—he would have been much better fitted to deal with the problems that confronted him when he became autocrat of All the Russias. His predecessor, Peter the Great, went a wiser way about his schooling in the shipyards of Amsterdam and Deptford."

In Mr. Oliver's vivacious volume, modern Russia figures only incidentally as showing how "political craftsmanship is concerned in upheavals of extreme violence." The real subject of the book is (in the author's own words) "the endless adventure of governing men," and it forms the first of three projected volumes dealing with the reigns of George I. and George II. The present volume carries the story to the death of George I., in 1727. Many people nowadays are fond of attributing all our social ills to the professional politician. Mr. Oliver, who considers politics "the noblest career that anyone can choose," has selected him—as Calverley did the organ-grinder—for encomium, as a change.

Before concluding, let me commend to readers with a taste for history and politics other notable books that deserve a more extended notice. A new biography of George the Fourth's ill-used consort is entitled "QUEEN CAROLINE." By His Honour Judge Parry. Illustrated (Benn; 21s.). The author's purpose has been "to draw a portrait of Caroline the woman rather than to discuss the political history in which her life was entangled." Eminent British statesmen, past and present, including Gladstone, Disraeli, the late Lord Balfour, and Lord Grey of Fallodon, figure prominently in a well-known Swedish author's volume of biographical essays—"PERSONALITIES AND POWERS." By Knut Hagberg. Translated by Elizabeth Sprigge and Claude Napier (Lane; 12s. 6d.). Statesmen, however, do not monopolise the author's attention, for his list also contains the name of Mr. Samuel Pickwick.

Historical novelists who introduce monks as characters in their romances are not the only people who will read with interest "ENGLISH MONASTERIES IN THE MIDDLE AGES." An Outline of Monastic Architecture and Custom from the Conquest to the Suppression. By R. Liddesdale Palmer. Illustrated. (Constable; 24s.). A historic French murder trial of the eighteenth century, that caused a religious controversy (in which Voltaire was a protagonist) with reverberations that linger yet, is explored once again in "THE CALAS CASE." By Marc Chassaigne. Translated by Raglan Somerset. Foreword by Hilaire Belloc. Illustrated (Hutchinson; 18s.). Mr. Belloc, who himself went exhaustively into the subject when visiting Toulouse, the scene of the tragedy, points out that the present volume propounds a new theory which leaves the case still in doubt. It is hardly necessary to say, perhaps, to which side Mr. Belloc himself inclines, yet he is constrained to declare: "The evidence is heavily against Calas save in the matter of his heroic death; but that death leaves all uncertain." Another biographical work in which eighteenth-century French legal proceedings are involved is "THE PRISONER OF VINCENNES." The Early Life of Mirabeau; Spendthrift, Profligate, and Prisoner. By Eric Rede Buckley. Illustrated (Witherby; 10s. 6d.). All these books, individually and collectively, afford ground for the belief that history is quite as romantic as romance. C. E. B.

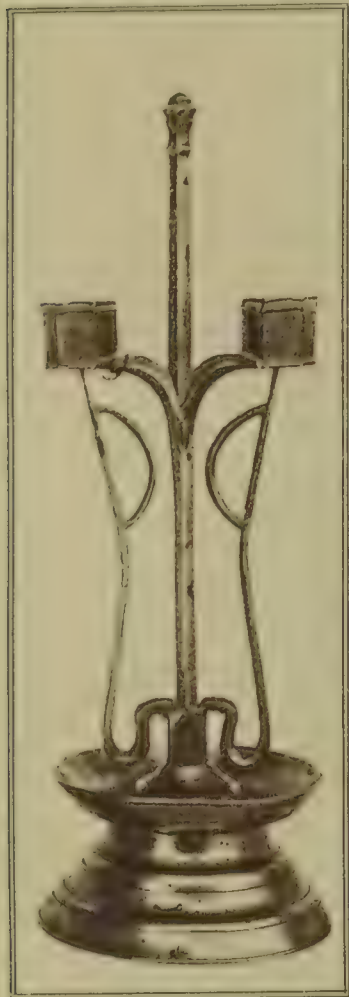


# A PAGE FOR COLLECTORS.

By FRANK DAVIS.

THE GREAT FIGDOR COLLECTION SALES: A NOTE ON THE CATALOGUES OF THE SEPTEMBER "LOTS."

WHEN something really important comes on the market in England, and the British Museum—shall we say?—announces that it must at all costs be kept in the country, we may have to adopt peculiar methods of procedure. Not all of our own millionaires being public-spirited in such matters, there are occasions on which we have to go to Mr. J. Pierpont Morgan, for example, and he lends us the necessary money without interest, and then we pass the hat round. Up till the last twelve hours the matter seems hopeless—and the following day we read in our morning papers that the desired treasure is now national property! It is an odd method, but it really does seem to work with perfect fairness to both buyer and seller. They do things differently abroad. The State quietly steps in and says: "You may sell this collection, but it is so important, historically and artistically, that it must not leave the country."



1. A LOT IN THE FORTHCOMING FIGDOR SALE: A GERMAN BRASS CANDLESTICK DATING FROM ABOUT 1500.

The height of this piece is 31.9 cm.

This, briefly, is what happened when Dr. Albert Figdor, the prince and patriarch of European collectors, died, leaving behind him an incomparable series of mediæval and Renaissance works of art of every description. The executors were faced with an almost complete ban upon exportation, and the consequent serious limitation of their market. After several years a compromise has been effected with the Austrian authorities, by which certain sections of this world-famous collection (more than fifteen hundred items) are to remain permanently in Vienna, while the rest (of international, rather than of national, interest) are coming under the hammer during the next few years. The first sale, of tapestries and velvets, laces, embroideries, Oriental carpets and rugs, objects of art in lead, tin, gold, and silver; German, French, Italian, and Spanish furniture of the Middle Ages and the Renaissance, took place in Vienna in June last. The second, which is the subject of this article, takes place at the end of this month in Berlin.

Before noting one or two of the more outstanding items of the catalogues, intending holiday-makers in Austria might like to know that before very long they will be able to see that part of the Figdor Collection taken over by the State worthily housed in the Kunsthistorische Museum. There will be found a unique set of Gothic furniture—complete

and perfectly preserved—from the Castle of Annaberg, in the Tyrol, and a great bronze statue, "Christ Tied to the Column," by Adrian de Vries, which formerly belonged to the Emperor Rudolph II. at Prague. When the Swedes captured and looted Prague in 1648 they carried off this statue, and all trace of it was lost till a few years ago, when it was discovered near Lobositz, in Bohemia—buried and forgotten by the retreating army.

And now for this September dispersal. There are three large and beautifully-illustrated catalogues: the German and Viennese auctioneers (Messrs. Paul Cassirer, Berlin, and Messrs. Artaria and Co., Vienna) do this sort of thing amazingly well. Dr. Friedlaender is responsible for the attributions of the pictures. One notes a very early Florentine Madonna and Child of about 1200 (Fig. 10) which is both beautiful and wholly Byzantine in inspiration (the two adjectives are not always interchangeable); and a little portrait of a man, from the collection of the late Mr. Fairfax Murray, by Ambrogio de Preois. There are many Flemish and Dutch pictures of interest but not of first-class quality—and, among various gems, notably one by the Master of the Magdalen Legend (Fig. 5), the portrait of Mary of Burgundy, by Bernard Strigel (Fig. 4)—no subtlety in the flat treatment of the features, it is true, but what delightful decoration!—and an adorable Cranach (Fig. 6). It is odd that a generation or so ago nobody bothered about this admirable painter, yet what a strong and subtle character he gives his women!—a Monna Lisa smile, but not so sickening, and something of the repose of a thirteenth-century Chinese statue.

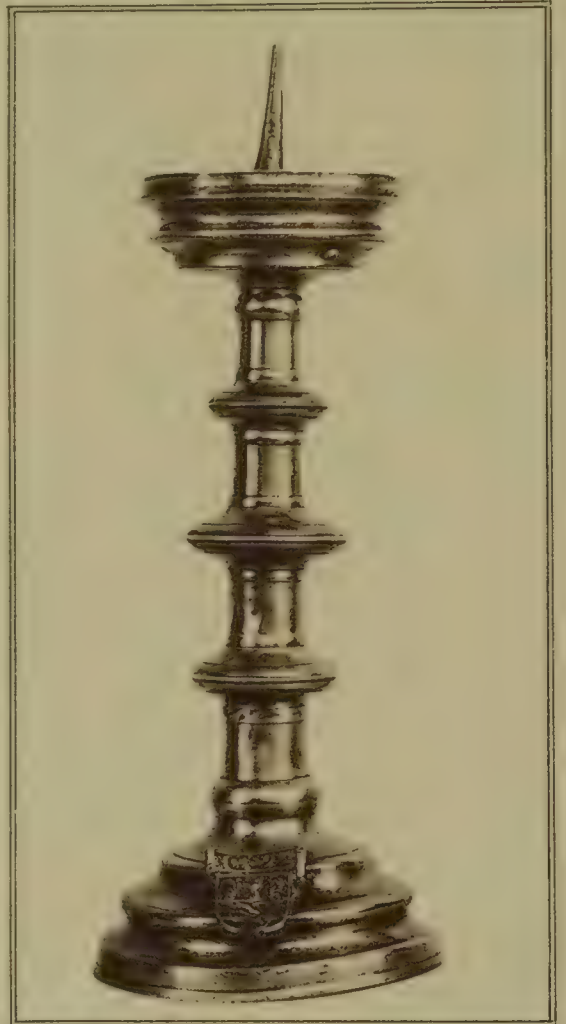
It is, of course, no secret that Dr. Figdor's main interests were not in pictures, but in furniture, tapestries, and the myriad manifestations of the metal-worker's ingenuity. The bronze bells alone



3. A LOT IN THE FORTHCOMING FIGDOR SALE: "FORTUNA"—A BOXWOOD STATUETTE BY AN UNKNOWN AUGSBURG MASTER. (CIRCA 1520.)

The height of this piece is 55 cm., without the base.

All Reproductions from the Sale Catalogues, by Courtesy of Messrs. Paul Cassirer, Berlin, and Messrs. Artaria and Co., Vienna.



2. A LOT IN THE FORTHCOMING FIGDOR SALE: A GERMAN BRASS ALTAR-CANDLESTICK DATING FROM 1492.

The height of this piece is 43 cm.

are worth a page of illustrations. The fourteenth and fifteenth centuries of our era were insanitary, cruel, what you will—but with what gusto did people throw themselves upon a piece of wood or metal and wrench out of it something forceful and fine! The two candlesticks here shown (Figs. 1 and 2) are simple enough, but he is a man of more than ordinary talent who could improve upon their rhythms. What austere grace in the angel in wood from the Rhineland (Fig. 7); what charm and power and subtlety in the carved seated bishop (Fig. 11) from South Germany!

The "Resurrection of Christ" (Fig. 9) will not appeal to everyone, but it must be one of the most notable remaining fragments of the vigorous school of carving in alabaster which flourished in fourteenth-century Nottingham. One rather hopes it may return to this country. This item is of very great dramatic power indeed. The date—second half of the fourteenth century—is proved conclusively by the uniform of the sleeping soldiers—pointed bascinet, etc.

The drowsiness of the sleeping soldier leaning over the tomb, the surprise of the other on the left, evidently just awakened, and the commanding gesture of the Christ stepping out across the composition, make this more than worthy of the whole page given to it in the catalogue.

Space forbids further comment, but, lest the more secular-minded should accuse me of writing only of religious subjects, is there anything more attractive in the world than the polychrome stucco of a young woman given to Desiderio da Settignano—and now Lot 134; or the statuette of Fortuna by some unknown Augsburg master of about 1520 (Fig. 3).



## THE GREAT FIGDOR COLLECTION SALES: SEPTEMBER "LOTS."

REPRODUCTIONS FROM THE CATALOGUES PUBLISHED BY MESSRS. PAUL CASSIRER, BERLIN, AND MESSRS. ARTARIA AND CO., VIENNA. (SEE ARTICLE OPPOSITE.)



4. "MARY OF BURGUNDY"; BY BERNARD STRIGEL.

On pine. 72 cm. high; 39.5 wide.



5. "A SISTER OF CHARLES V."; BY THE MASTER OF THE MAGDALEN LEGEND.

On wood. 22.5 cm. high; 19 wide.



6. "A YOUNG LADY OF RANK"; BY LUCAS CRANACH THE ELDER.

On limewood. 42.5 cm. high; 27.5 wide.

7 AN ANGEL  
IN WOOD—FROM  
THE RHINE-  
LAND.

Circa 1470-80.  
15-16 cm. long.



8. "CHRIST IN  
THE HOUSE OF  
SIMON THE  
PHARISEE";  
BY BENEDICT  
DREYER.

In oak. 59 cm.  
high; 61 wide.  
(Between 1510 and  
1555.)



9. "THE RESURRECTION OF CHRIST."

English School; Nottingham. Latter Half of Fourteenth  
Century. Alabaster. 41 cm. high; 27 wide.



10. "MADONNA AND CHILD."

Florence; about 1200. Byzantine in Inspiration.  
Tempera on Linen Stretched over a Poplar Panel.  
46 cm. high; 30 wide.



11. A SEATED BISHOP.

South German; about 1470. Limewood. Polychromatic.  
45 cm. high; 30 wide.

As is recalled on the opposite page, certain pieces from the Figdor Collection were auctioned in Vienna last June by Messrs. Artaria and Co., of that city, in association with Messrs. Paul Cassirer, of Berlin. The "lots" here illustrated are to be sold by the latter firm, at the Hotel Esplanade, Berlin, on the 29th and 30th of this month, after having been shown in their premises in Viktoriasstrasse from the 20th until the 23th. Being of international, rather than of national, interest, they do not come under the official ban upon exportation. It

may be added that Mary of Burgundy was born in 1457, daughter of Charles the Bold; married the Archduke Maximilian, afterwards the Emperor Maximilian I., in 1477; and died in 1482 as the result of a fall from her horse. As to the "Sister of Charles V.," it may be that the child seen is that Isabella who married King Christian II. of Denmark and Norway by proxy on the day of his coronation, June 11, 1514, and actually on August 12, 1515. The painter flourished in the South Netherlands and probably in Brussels in about 1525.



## THE PLAYHOUSES.

### "OPEN YOUR EYES," AT THE PICCADILLY.

It is unusual for the author of the book of a musical comedy to be "starred," and one wonders why this has been done in the case of Mr. Frederick Jackson. For, as the truth must be told, it is not even up to West-End standard, much less his own. The triviality of the plot matters little. The heroine who leaves her husband, for no apparent reason, on her bridal night, is a stock figure in musical comedy; it was a little more unusual to find the hero striding, unmolested by shrieking urchins, around the country lanes of England rigged out in a uniform that would have made the conductor of a circus band feel embarrassed. Who cares, even, that a would-be burglar obtains an easy entrance to a house-party by alleging himself to be a private detective; or that the real detective, himself disguised in red whiskers as a Russian Archduke, fails to recognise the crook at sight? That matters little. But the playgoer in search of entertainment is entitled to ask that a dash of humour should leaven the stodgy dialogue, and that such an excellent comedian as Mr. Herbert Mundin should be given something more amusing to do than pretend to be a member of the Bolsheviks. The "strike" of most of the principal members of the orchestra may have accounted for the lack of spirit the music had, but I imagine that, written on a "Blues" note, the composers intended their score to be mournful rather than vivacious. Miss Nancie Lovat, Miss Stephanie Stephens, Miss Chili Bouchier, and Miss Veronica Brady did their best, but they had little support from either the author or composers. Mr. Herbert Mundin, by sheer personality, scored.

### "STREET SCENE," AT THE GLOBE.

Those who liked "Porgy" (and, by what one hears, many more liked it than troubled to see it) will like this drama of low life. Those whom the negro-life story left cold (as it did me) will also like this. For Mr. Elmer Rice gives us a collection of characters such as may be found in any city in the world. The setting of the play is a cheap district

in New York—an apartment-house, in which the inhabitants are the lowest of the lower middle class. But how human they are—these fathers who cannot win the affection of their children, or hold the love of their wives; these unsatisfied children who yearn for rural simplicities as much as country-born youngsters clamour for the excitement of an urban existence! The action passes on the pavement in front of the lodging-house, with a few caustic comments hurled through the open windows at which some of the inmates are cooling themselves on an arid June night. There is comedy in plenty; there is some extraordinarily good characterisation: drama that is the product of gin, temperature, and jealousy imperfectly blended. Pathos also. A play to see. Of the forty-eight characters, so many were worthy of praise that it seems a shame only to select for special mention Messrs. David Landau, Stanley Vilven, Charles Farrell, and the Misses Mary Servoss, Erin O'Brien-Moore, and Millicent Green. There were a dozen or more minor performances of great merit, but nothing is duller than a recapitulation of a list of "among those present."

### "FREDERICA," AT THE PALACE.

I can recall for a long time nothing quite so charming as this operetta. Schubert's "Lilac Time," if you will, but that was handicapped by an effort to provide it with a musical-comedyish plot. Mr. Adrian Ross, in his version of this play, has resisted the temptation. He has, admittedly, done nothing else save resist the temptation. His dialogue might have been better, but better far to have a book on the restrained side when, for once, the play is not the thing. It is the music. Herr Franz Lehar has written a score that should draw all musical London to the Palace. Such fluent melody from the pen of a living composer can scarcely have delighted post-war ears. The orchestration is—as it should be, being Franz Lehar's own—a delight. So, too, the conducting of M. Jacques Heuvel. Fräulein Lea Seidl gives a delicious performance as neither the first nor last love of Goethe, but—the authors sentimentally insist—his best love. Fräulein Seidl has what Sir James Barrie calls "Charm" and the film merchants prefer to illustrate (in pictorial posters)

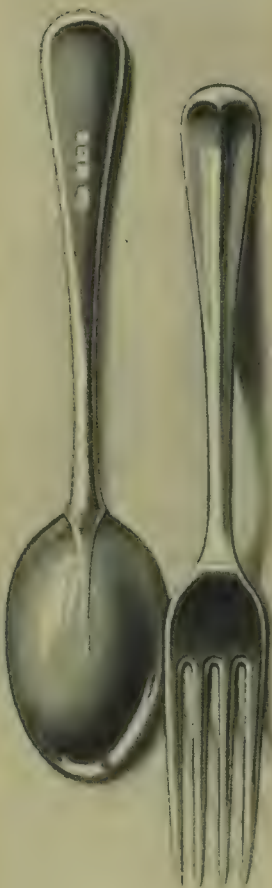
as IT. She sings adorably, and has a most attractive personality. The theme suggests "Old Heidelberg," in that it shows how Goethe leaves his mistress for his country's good. Mr. Joseph Hislop acts quite well, and sings, as hardly needs saying, like—Joseph Hislop. "Frederica" is, without a doubt, the show that should appeal to every lover of music.

### "HER FIRST AFFAIRE," AT THE KINGSWAY.

A really jolly farcical comedy that opened amusingly enough, improved in the second act, and finished up to roars of laughter. The character of Cary Maxon (cleverly played by Henry Hewitt) was so human. He was an "advanced" author in print, but so shy when an ardent flapper desired him to bring his theories into practice. His wife (such is the way of farces) nips the affair in the bud by leaving him alone for the night with the girl, herself going for a moonlight ride with an engaging young man. Margery Binner was excellent as the flapper, and Jack Hobbs was pleasantly normal as the young man. Ellen Pollock, as the typically naughty French maid of farce, deserved even more than the opportunities of which she took every advantage. A jolly show that, despite its bright lines and amusing situations, will, if it achieves the success it deserves, owe much to Henry Hewitt.

It is good news indeed that, owing to the lower cost of raw silk and the favourable rate of exchange, Liberty's, of Regent Street, W., have made a substantial reduction in the prices of their famous pure silk materials. These reductions vary from 9d. to 4s. a yard. Beautiful hand-printed Tyrian silks, absolutely free from loading, are now available for 11s. 9d. instead of 13s. 6d. the yard, 38 ins. wide; and a lovely cashmere-backed satin is 10s. 9d. instead of 14s. 6d. the yard. Another wonderful offer is hand-printed and woven "Rani" satin, of which the new price is 10s. 9d. the yard. A hand-woven silk crêpe at 9s. 11d. is obtainable in the loveliest colours imaginable. These Liberty silks are entirely free from loading and will wash and wear perfectly, particularly if this firm's own "Merton" pure soap is used and the given directions followed.

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## RADIO NOTES.

THERE is an aspect of the Radio Exhibition, which opened at Olympia yesterday, which should not be overlooked. The nearly 400 stands show nothing that is not British-made in the way of latest radio developments, and also represent a British industry which is making a much greater contribution than most to the solution of the unemployment problem. Where skilled labour is concerned, the radio industry is one of the few that has a clear unemployment register. Moreover, it has been able during the past year to absorb a good percentage of the casual unemployed. Six big new factories have been opened in various parts of the country, and a total of more than 200,000 square feet of new factory floorage laid down. Directly and indirectly the radio industry gives employment to nearly a million people.

These evidences of prosperity are certain to be continued on a larger scale if all the hopes centred in the Exhibition are realised. Plans are complete for a great nationwide expansion which will give employment to thousands and reduce considerably the present period of industrial depression, because, in the manufacture of an average radio set, the products of more than six other industries are involved. Support to the Exhibition means greater national prosperity, because it will assist the British manufacturers to maintain the home market against foreign invasion, and increase the supply of British sets to markets overseas.

This year's radio offerings to the public include several sensational developments in set-construction. These affect, to some extent, the design of cabinets, as the tendency is to install sets in such a way as not to clash with existing furnishings. During the last twelve months great progress has been made in the art of making a wireless set take its place unobtrusively

among the rest of the furniture in a room. One set shown at Olympia is fixed into a clock. Another is built into a section of a woman's work-basket. One goes into the glove drawer of the hall-stand. Another is disguised with dummy books in an ordinary book-shelf. A kitchen set has been devised with a wireless apparatus. There are also baize-topped card tables with sets affixed.

The last word in wireless luxury is shown at Olympia by Kolster-Brandes, Ltd., Stand No. 55.

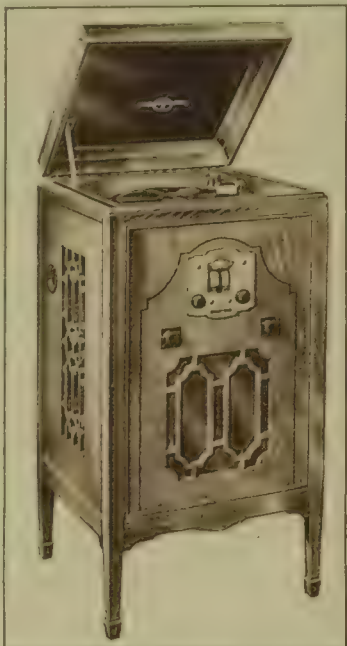
turn-table into the beginning of one on the other. The cabinet also contains cupboards, one for records, and one for cocktails. In addition to producing this 250-guinea set, Kolster-Brandes have also gone to the other extreme by placing on the market an entirely new two-valve receiver, complete with loud-speaker, for £3 5s. It is to be known as the "K.-B. Pup," and the price of £3 5s. includes royalties, but excludes valves.

The Columbia "all-electric" Radio-Graphophone,

known as "Model 308," to be seen at Stand No. 71 at Olympia, has been built for those who desire perfect reproduction of radio or recorded music. Every device which makes for faithful reproduction is included, and its performance, together with the moderate price (from 62 to 69 guineas, according to style), will make an instant appeal. The controls are of the simplest yet most efficient nature. A pilot lamp illuminates the tuning-dial, which is marked in wave-lengths. An aerial coupling increases selectivity, enabling Regional and high-power stations to be separated with the utmost ease. Models have been tested in localities where receiving conditions are of the worst order, yet the results were remarkable.

The special gramophone amplifier incorporated within the cabinet gives that excellence of reproduction which is a feature of Columbia Radio-Graphophones. The volume is more than adequate for all private and social entertainment in the home, and may be

controlled to one's liking by the rotation of a small knob. The various styles of cabinets occupy less than three square feet of floor space, and are of dignified design, in oak, walnut, and mahogany. Columbia are also exhibiting three types of portable radio-receiver, which are available either for use with self-contained batteries, or they may be run from the electric-light mains. These portables cost from 16 guineas up to £25 14s. 6d., according to type.



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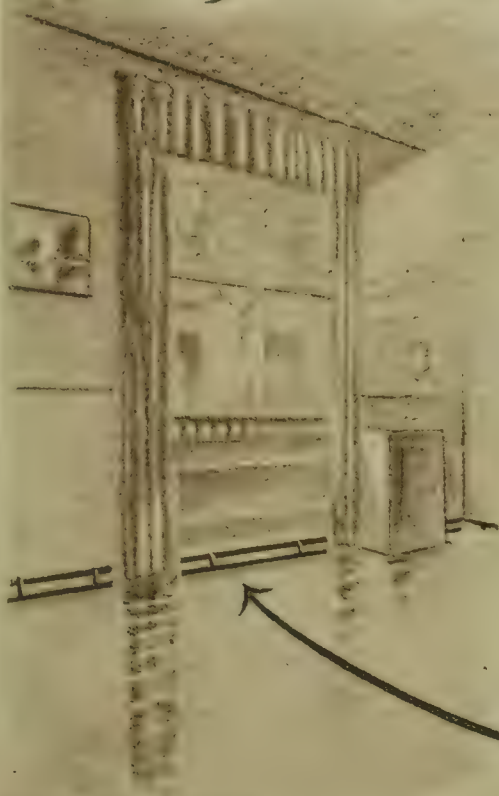


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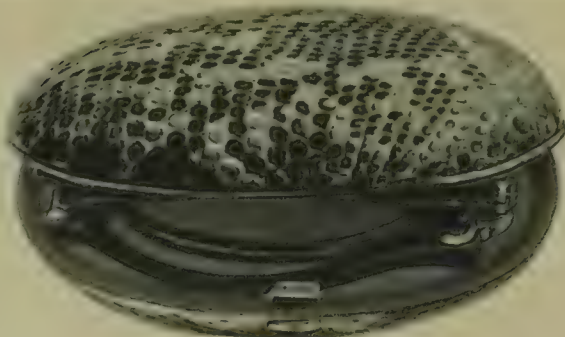
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# THE ART OF SPECTACLE-MAKING.

THE skilled workmanship in a beautiful piece of jewellery, perfectly-designed furniture, or even in some mechanical contrivance, however trivial, invariably arouses admiration. Few people, however, give a second's thought or appreciation to the craftsmen engaged in the most difficult and supremely important task of improving the world's eyesight—by the making of spectacles. One visits an oculist and receives a prescription for glasses; it is handed to an optician, and the purchaser takes it for granted that in due course a pair of spectacles will appear which will give him a new pair of eyes. Yet what a vast amount of care and skill has been expended to attain such a degree of accuracy! It is only by seeking the help of an expert that the intricacy of the work can be appreciated. Every pair of spectacles ordered from Theodore Hamblin's, the famous dispensing opticians, for instance, is made by hand to individual prescriptions. This gives some idea of the immense amount of skilled labour and organisation required. This firm have their workrooms within a few minutes of their



"COLLAPSIBLE" SPECTACLES.

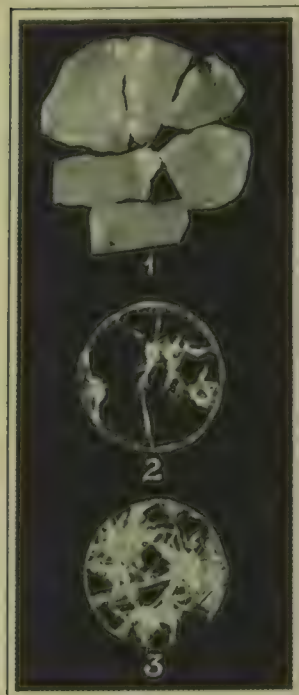
Decorative and strictly useful: "Speclettes," the latest form of telescopic spectacles, which are made by Theodore Hamblin's. They fit into this flat, compact case, which may be of lizard, ivory, enamel, shagreen, etc.

show-rooms at 15, Wigmore Street, W., and a visit to the premises where the spectacles are actually made, makes one marvel at the patience and skill displayed by every craftsman on their highly-trained staff. The prescription arrives here direct from Wigmore Street, where numerous facial measurements have been taken by expert fitters while the customer is comfortably seated in luxurious show-rooms. These measurements are then written on a special form filled with hieroglyphics which, to the initiated, state exactly the requirements of every tiny detail. This form is put on a little wooden tray and begins a long tour all over the works, gathering its various parts on its way. The first journey leads to the room where the actual lens is to be made. To put it briefly and untechnically, the variations of the lens, its strength and effect on the sight, depend on the curve of the glass. In this section, there are

stored thousands of small iron "tools," or casts, each possessing a different curve and all carefully catalogued. According to the number given on the prescription, one is selected and a piece of glass is placed on top. By a process involving the use of pitch, and various abrasive powders, the glass assumes the identical curve. Glass and tool are then separated, and the former is polished and cut to the required size by a tiny diamond. The tray, now containing the lenses—probably a different one for each eye—then travels on to another stage. Here, by looking through an instrument at the lens, the centre, top, and bottom are accurately determined and marked on the glass in ink for the guidance of future operators. The finished lens is then put into a tiny envelope and proceeds onward with the tray.

Presuming that the chosen medium for the spectacle-frame is tortoise-shell, this involves equally

(Continued overleaf.)



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Above are three specimens of glass subjected to shots from a sporting gun under identical conditions. The top piece is ordinary glass, and was shattered by one shot. The second and third were cracked, but not splintered, the latter having been shot three times. These are of "Splintanil" glass, which Hamblin's use for game-shooting spectacles.



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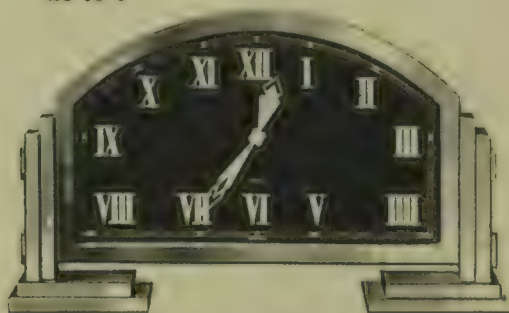
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THE "NEW TAILORING"—the fit is assured when you choose clothes instead of cloth



(Continued.)

careful handling. Tortoise-shell, which is, by the way, actually turtle-shell, varies in price according to colour. One of the great difficulties about the use of tortoise-shell is that a shell is never of the same thickness throughout, but tapers off almost to a knife-edge. Heat renders tortoise-shell as pliable as rubber, and while in this state it is stretched into shape and pierced for the eyes and the ear-pieces. The superfluous shell is then cut away, and the various parts are filed down by hand to the required thickness. The tray journeys on, now containing, besides the prescription and the two lenses, the tortoise-shell frame, though the latter is still in pieces. Its destination is the man who makes, with the minute care of a jeweller, the tiny gold hinges which unite the pieces.

In the case of rimless glasses, a tiny hole has to be drilled in the glass, and this must be done carefully from each side, meeting in the centre, otherwise the glass would splinter. The spectacles are now complete, and although throughout their various stages of progress they have been continually tested, they undergo another rigorous examination. Made like this, with such careful attention to detail, the result is invariably accurate in every particular. But the very number of hands through which the spectacles have to pass during the making renders it imperative that the task should be entrusted to a reliable firm of proven merit.

Another practical invention of the same firm is the fashionable and ingenious "Speclettes" illustrated on page 500. They fold up neatly and can be carried safely in the pocket or handbag, contained in a compact little case. Everything that is newest regarding spectacles is to be found in this firm's show-rooms; it must be noted, however, that they do not test eyes, but are dispensing opticians solely, carrying out with great accuracy the prescriptions of ophthalmic surgeons, studying at the same time the individual features, and making and fitting the type of spectacles or eye-glasses most suitable for the wearer.

## CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

## SOLUTION OF GAME PROBLEM NO. XLVIII.

(rs5Q; pp2pkp; 8; 2pp4; 3P4; PpPrKPPP; q5SR; White to play and win.)

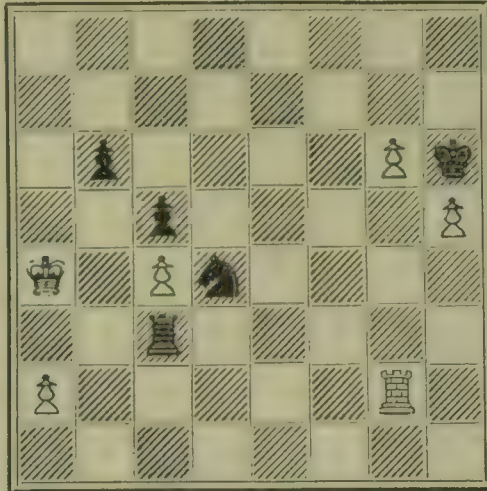
Mr. Leibowitz, evidently an expert at "Puss-in-the-corner," hit on the following continuation:

1. KtB3, QxR; 2. KtKt5ch, KKt3; 3. QKt8ch, KB4; 4. PKt4ch, KxP; 5. KtK4ch, KB5; 6. QKt5ch, KxKt; 7. Qkt4 mate.

The other sinuosities available to Mr. Szekely lead to equally unpleasant results, as those of our readers who are interested will have discovered for themselves.

## GAME PROBLEM L.

BLACK (5 pieces).



WHITE (6 pieces).

[In Forsyth Notation: 8; 8; rp4Pk; 2p4P; KtPs4; 2r5; P5Rr; 8.] White to play and draw.

Blackburne, nicknamed "The Black Death," then at the height of his powers, was threatening to justify his sobriquet with RxPch, RKt5, and KtKt4 (mate). He proceeded with this plan, but White found a way to evade the stroke and forced a draw. How was it done?

## A WEST END "CHESS DIVAN."

We have received from Chess-Master W. Winter the prospectus of a new "Social Chess Club" which, if it receives the support reasonably

to be anticipated, will create and establish a sort of twentieth-century "Simpson's" at Whiteley's, Queen's Road, Bayswater, W.2. The famous "Universal Providers" have succumbed to Mr. Firth's slogan of "Play more Gambits," and have placed at the disposal of the new "Empire Social Chess Club" the large lounge adjoining their refreshment-room. As the subscription is to be only half a crown a year to the first thousand members, including a quarterly chess magazine, that figure should be reached by the opening night, Oct. 6, with ease. Mr. Winter will be in charge of the new "Divan," and the amateur who wishes to improve his game could not fail to blossom into brilliance under the tuition of one of our strongest British masters. We shall hope to be present at the opening arm-in-arm with the shades of Bird and Steinitz.

Those fortunate people who are contemplating a visit to Egypt—the Mecca of tourists—will welcome news of the Orient Line's arrangements for the coming season. The traveller will be able to take a ticket which includes sea transport in a "floating palace"—as the Australian mail steamers of the Orient Line have been termed—rail travel in Egypt, and *de luxe* hotel accommodation whilst there. Embarkation points are London, Toulon, and Naples, and tickets are interchangeable with the P. and O. Company's steamers if desired. The ticket provides an 18- or 25-days' stay in Egypt, as may be selected by the passenger. The tours are fully explained in an attractive folder available on application to the Orient Line, 5, Fenchurch Avenue, E.C.

Yet another important business house is offering a host of free gifts in exchange for coupons. Messrs. Cadburys, of Bournville, announce an important extension of their gift scheme for Bournville cocoa. The new list of over fifty presents covers a wide range of useful household articles; jewellery, children's toys, silk stockings, and other special gifts for ladies; gramophone records, cameras, etc., as well as the popular Cadbury chocolates. A feature of the Bournville scheme is the high value of the coupon, only twenty-eight, for instance, being required for a genuine Thermos vacuum flask, fifteen for one of a large selection of gramophone records, and twenty-two for a pair of artificial silk stockings. At the same time, Bournville cocoa is reduced in price to 6d. per ½-lb tin. The high quality for which it is renowned remains unchanged.

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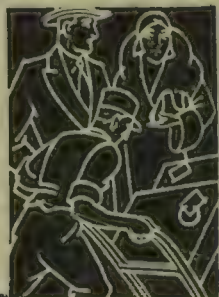
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# UNION- CASTLE LINE





## THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

EVERY motorist, wherever he or she may reside, should read "Plus Four," a souvenir booklet of the eighth Grand Prix d'Endurance twenty-four hours' international road race at Le Mans for fully-equipped standard cars. This brochure has been written by Mr. A. Longman as a memento of the wonderful performance of the Bentley cars in winning the race five times in all and four times consecutively, in 1924, 1927, 1928, 1929, and this year. In its leaves are collected various interesting accounts of the event, excellent illustrations, photographs of the principal performers, scenes on the course, and the cars. It is in no way an advertising catalogue, but just a pleasant historical record of many interesting facts. All libraries and others who wish to keep the motoring side of their reference

works up to date should write to Bentley Motors, Ltd., Pollen House, Cork Street, London, W.1, for a copy of "Plus Four." There is no charge made for it, but it is only sent to people who write for this souvenir and are really interested in motoring generally and its sporting aspect in particular.

Another useful series of touring maps on the "quarter-inch" scale covering the whole of Great Britain has been produced for the Automobile Association by John Bartholomew and Son, Ltd., who publish them. The A.A. have had these designed specially to meet modern conditions. The primary object of these maps is to provide a reliable guide to the highways and byways of the country, especially the latter—a most useful feature. All the roads are classified as (1) recommended throughways; (2) good motoring roads, showing the grade numbers of the Ministry of Transport; and (3) other serviceable roads, including roads not in general use, private roads, bridle- and foot-paths. The whole of Great Britain is covered in twenty-three sections, which are so printed and folded that one can always find the road required by opening only one fold of the map-section in which it is contained. The public can buy these in the usual manner, but members can purchase copies at reduced prices at any A.A. office. These maps should prove an excellent guide to tourists in all parts of the country, and especially to those who want to take cross-country routes, avoiding crowded highways.

## Motor-Cycle Refunds.

The Royal Automobile Club has been authorised by the Minister of Transport to announce that the necessary steps have been taken to enable motor-cyclist applications for refunds on the



MR. MAURICE WHITE, OF POOL FARM, CORSLEY, WILTSHIRE, RECEIVING THE £1000 CHEQUE WHICH HE WON IN A COMPETITION RECENTLY ORGANISED BY THE BRITISH PETROLEUM COMPANY, LTD. ("B.P.") THE ONLY COMPETITOR WHO ARRANGED THE TEN PROPERTIES OF PETROL IN THE EXACT ORDER OF MERIT AS DETERMINED BY THE MAJORITY VOTE. 444,644 entries were received for this competition, and, as promised, a cheque for £558 1s. has been sent by the company to the Prince of Wales's Personal Fund in aid of the British Legion—this sum representing 3d. per entry coupon received.

new weight-limit tax on light motor-cycles to be dealt with. In the new Finance Act the weight limit of motor-cycles taxed at £1 10s. per annum has been increased from 200 lb. to 224 lb., from July 1 this

[Continued overleaf.]



A SPORTSMAN'S COUPÉ: A CAR CONSTRUCTED UNDER THE NEW PANELLED WEYMANN METHOD BY MESSRS. GURNEY, NUTTING, AND CO.

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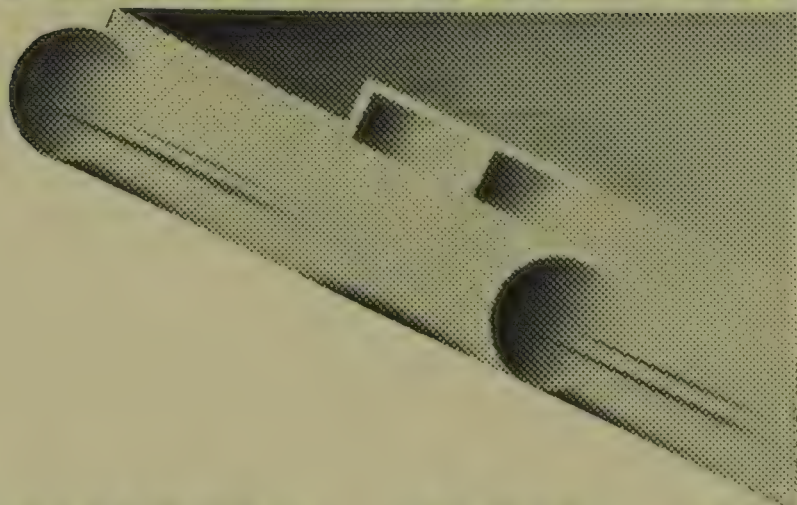


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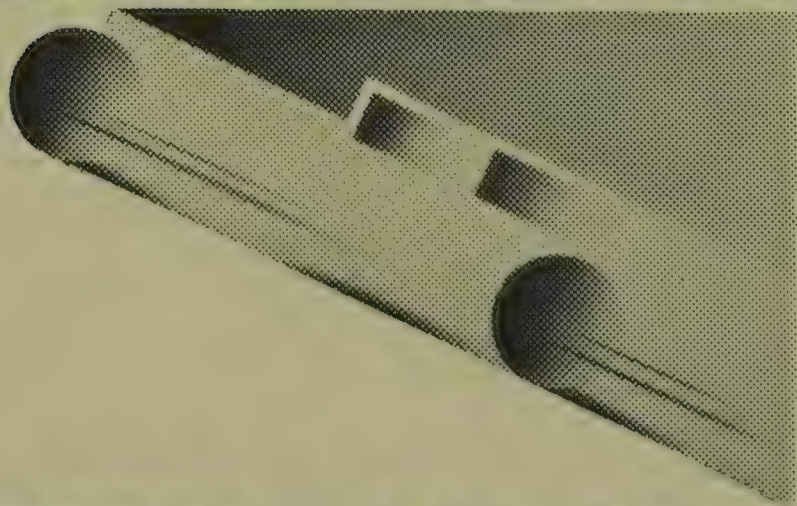


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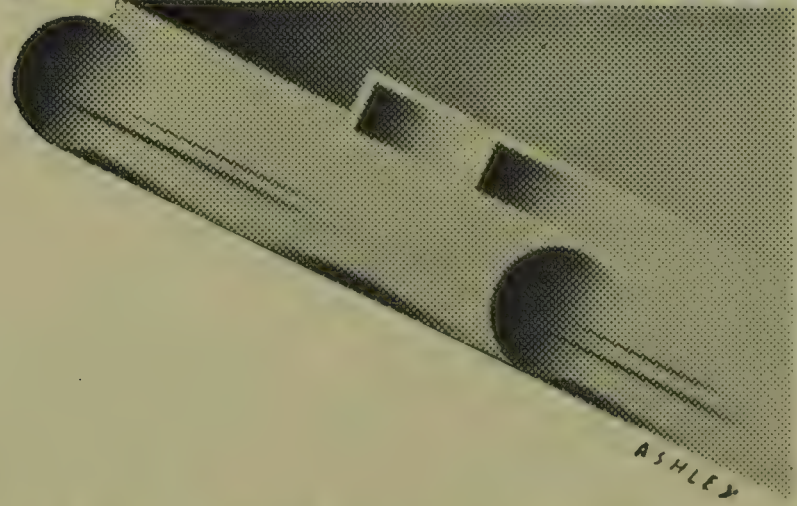
Every morning you slip into your car and switch on. Every morning off she goes at the first touch on the button. The 'lighter fractions' in the New BP fire at once—saving fruitless attempts to start! Giving you extra miles per gallon.

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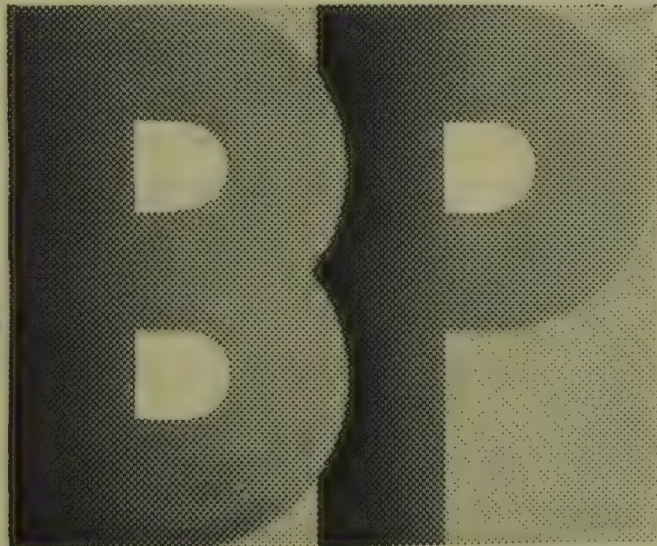
Down goes the policeman's hand. Down goes your foot on the accelerator. In a moment you're in top again, threading the traffic swiftly, surely. The 'high overall volatility' of the New BP is saving you miles per gallon.

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Five in the car and a stack of luggage. But hark to that smooth clean roar of power. BP's 'heavier hydrocarbons' give more power from every drop—more miles per gallon!

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(Continued.)

year. But up to now, cycle owners of such machines on licenses expiring on Dec. 31, and taken out prior to July 1, could not get the refund. Now they can. Applications should be made in every case to the licensing authority with which the motor-cycle is registered. Such applications should be accompanied by a weight certificate obtained from a public weighbridge, certifying that the actual weight of the machine when in the condition laid down in the regulations—i.e., as used on the road, but without petrol, oil, loose tools, or loose equipment—does not exceed 224 lb.

By the way, the R.A.C. will be glad to hear from owners of ancient motor-cycles willing to loan these to them for exhibition at the British Cycle and Motor-Cycle Show at Olympia in November next. It is particularly desired to obtain a machine of the scooter type, an early four-cylinder motor-cycle; and, if possible, one of the motor-cycles produced immediately after the war incorporating a Barry or other make of radial engine. Offers should be addressed to the Secretary, Royal Automobile Club, Motor-Cycle Department, Pall Mall, London, S.W.1.

#### Stabilised Prices ; Talbot Boast.

The Clement-Talbot Company, of Barlby Road, Ladbroke Grove, London, W.10, have issued an important statement in regard to their motor-manufacturing policy. This firm, making Talbot cars, states that the prices of their products have been stabilised for four years up to and including the forthcoming Olympia Motor-Car Exhibition in October this year. Consequently both the 14-45-h.p. light "Six" Talbot and the 17-75-h.p. six-cylinder cars will be sold at present prices during 1931. This is the best policy for the public—namely, price-maintenance of new models when there is no radical change from the present ones. Every owner of a Talbot this season now knows he cannot lose money on his purchase through reduced prices. Also there is no necessity to reduce the price in a panic because this year sales generally are below last season. Talbotts have sold all they make, and costs of production have not altered one iota to enable them to reduce the cost. Consequently it remains the same; and, as Talbot cars are well worth the prices asked for them, the public will be glad to pay them. By the way, the 14-45-h.p. Talbot "Scout" five-seater, with coach-built saloon, is sold complete

for £395. This is a light "Six" with all the comforts of a big car.

#### Free Wheels ; New Style Gears.

Although a large number of motor-manufacturers have announced their 1931 programmes, I am expecting one or two surprises when Olympia opens its doors to the Motor Show on Oct. 16. Free-wheels and special easy-change gear-boxes will provide some novelties. Their progress is slow, because the public do not press for their adoption by car-makers. Daimlers' fluid flywheel and pre-selective gear-box is the biggest change yet made in this line. A motorist wrote recently to the *Autocar* giving his experiences with the De Lavaud free-wheel on his 1928 Morris "Six." He had this fitted after the car had travelled 5000 miles. Since then it has done 55,000 miles. He stated that the free-wheel is entirely successful in every respect. Petrol consumption is improved "by at least 30 per cent." The tyre wear also is excellent, and the transmission does not appear to show any signs of wear whatever. The cornering is wonderful with this gear, and it appears practically impossible to make the car skid. Further, the free-wheeling has not put up the brake-lining wear in this case, as the correspondent says: "I have only had the shoes re-lined once in 55,000 miles." Anyway, to sum up, this gentleman states that after his experience of this free-wheel system, he would purchase no car to which this fitting could not be applied, as he is a thoroughly satisfied private owner.

#### No Change in Luxury-Model Prices.

Carriage folk who buy luxury models will have no complaints in regard to price reductions in the 1931 catalogues. If any changes are made they are more likely to be on the upward trend. Rolls-Royce have so long stabilised their chassis price that it has become a regular household word in certainty of value. The new Daimler 30-40-h.p. model, with its "double-six" cylinders, hydraulic "fluid flywheel," and pre-selective automatic gear-box, as will be shown at Olympia, was exhibited at the Stratton-Instone, Ltd., show-rooms, at 27, Pall Mall, S.W.1, on Sept. 16. A very nice crowd of people visited these rooms in Clubland on that day, and expressed their pleasure at seeing this useful luxury-carriage under the most comfortable circumstances. Show-jostling is rather tiresome to ladies in afternoon gowns which catch in buttons,

umbrellas, and other such articles in a crush. Consequently, many of the folk who were back from Doncaster and the Leger came to see the Daimler prize-packet for 1931. Coachwork is even more luxurious and well appointed than ever in the first-class carriage. Only it is now cellulose finish and not oil paint and varnish. These have gone for good. Gurney, Nutting and Co., however, have started a new style of genuine Weymann flexible coach-built carriage that is the newest form of the luxury limousine. This has small flexible metal panels covered with the usual cotton fabric of Weymann finish. But it gives greater protection to the carriage passengers by its metal panels than was usually credited to the soft material without this backing. Consequently, "coach-built-Weymann" will be the new luxury style appearing in the carriage-builders' catalogue.

#### New Singer Programme.

The new shape of radiators makes the 1931 Singer cars distinguishable in the eyes of the kerbside critic from this past season's models. Not that these cars have been very much changed beyond a few mechanical improvements which every model gets in its production after the "teething troubles" have been discovered. Next season there are to be four different sizes of cars in the range. The "Super Six," which has an engine of 16-h.p. rating, with cylinders 65½-m.m. bore and 95-m.m. stroke, with a two-litre capacity for its six explosion chambers; the "Six" with a slightly smaller 16-h.p.-rated motor, 65 by 90 m.m. (1792 c.c.); a new four-cylinder 10 h.p., with its 64-by-95 m.m. engine; and the Singer "Junior," with its four cylinders of 56 m.m. by 86 m.m. (848 c.c.). The new "Ten" car is very similar in general details to the "Six," but the wheel-box is shorter, being 8 ft. 8 in. I think the arched cross-bar carrying the head-lights will help folk better to recognise these new Singer models on the road than any other sort of description. This cross-bar curved across the radiator, and the petrol-tank carried at the rear of the chassis in all models, are the new "faces"—back and front view—of this make. In the "Super Six"-cylinder Singer the brake-drum's diameter is increased, and Luvax shock-absorbers and the new large hub Dunlop wire wheels with cover plate over hub are fitted. Full-skirted aluminium pistons in place of the slipper type of 1930 cars, and Hardy Spicer universal joints at both ends of the propeller-shaft, are also included.



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Most of us suffer in some degree or other from acidity. Due to our sedentary habits, unnatural eating, excessive smoking and other abuses of health, too much acid forms in the stomach and the system. The excess acid causes acid-indigestion with gassy fullness, sourness, and burning. It sets up putrefaction of the waste matter in the bowels, which in turn breeds poisons that are absorbed by the system and makes us dull, lazy, and headachy.

One of the best things you can do to reduce acidity and combat auto-intoxication is to drink a glass of hot water with the juice of half a lemon every morning before breakfast. This is a splendid way to clean out the stomach and intestines, and make the whole digestive tract sweet and clean. You can make the hot water and lemon doubly effective by

adding a tablespoonful of Kutnow's Saline Powder. This is a fine old natural alkaline-saline aperient that has been used for years to counteract acidity and the putrefactive processes in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

All chemists will supply you with Kutnow's Powder. Get about four ounces to start with and use it every morning for six or seven days. See the change it brings in your condition. You'll take a new interest in life. You'll be conscious of a new strength and energy, and you'll be more eager for work and play. You'll sleep better at night. The whole world will look different to you because you'll be internally clean. If nothing else than for a test, get four ounces of Kutnow's Powder to-day at your chemist and begin taking it to-morrow morning.

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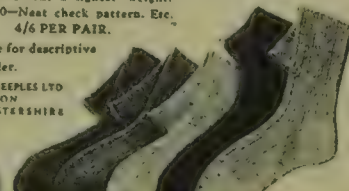
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A HOOPER ROLLS-ROYCE.



## MARINE CARAVANNING.—XCIX.

By COMMANDER G. C. E. HAMPDEN, R.N.

I AM told constantly by those who think of becoming owners of boats for the first time that they want vessels which will sail and yet can attain a good average speed under engine power. A few days ago I was asked to prescribe for someone who wanted a boat that would sail well, and also be able to stem the streams of the Danube and Rhône, and yet have a draught sufficiently light for navigating the European canals (5 ft. 6 in.). To produce a vessel that will fill these requirements properly is a most difficult problem. It calls for a boat with sailing-vessel under-water lines and a deep draught; this means a bad power-driven craft. At the same time it demands a vessel with a speed of approximately 11 to 12 knots on a maximum draught of about five feet.

I can feel deeply for those who want such a vessel, for there is no denying the fact that true peace and quietness when under weigh can never be obtained in a small boat that is being mechanically driven. Sailing, on the other hand, is generally peaceful, and improves seamanship. At the same time, however, no modern cruising-yacht is complete without a power plant.

Every vessel is a compromise, of course; so when designers are confronted with the above problem, they usually produce what is termed the "fifty-fifty" boat, which, in practice, is more often than not neither "flesh nor fowl." Though the ultimate cost will be greater than that of a purely power-driven craft, there appear to be several ways of improving the "fifty-fifty" boat. In the first place, she might be given under-water lines that will make her a 100 per cent. sailing-boat of the straight-keel type, and with a draught of about 4 ft. forward and 6½ to 7 ft.

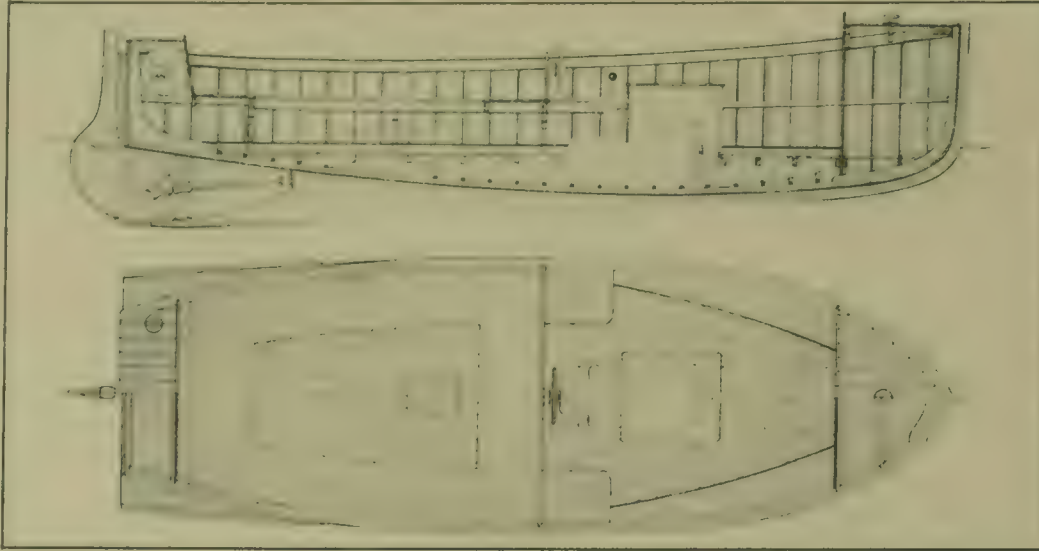
aft. In this trim she would draw too much water for canal work; but, on the other hand, as she would not be able to sail in any case on the average canal, it would not matter if means can be provided to reduce the draught when required. This can be done if she is fitted (like many commercial barges) with a large ballast-tank that is placed as far forward as possible. Normally, this tank would be empty, but when it becomes necessary to reduce the draught aft, it is filled, and thereby "tips" the ship down

vessel that is an excellent sailing-craft. In addition, a centre-board boat of the flat-bottomed type is by no means a bad power-driven craft, if certain precautions are taken to ensure that her trim is not upset by the action of the propeller. This can be done if a heavy centre-board is fitted in a manner whereby its ballasting effect is shifted forward or aft as the plate is moved up or down.

So much for the draught question; and now for that of the speed under power. A big engine for the

size of the vessel is necessary, and it should drive a large and slow-turning propeller. This can be done by means of a 4-to-1 reduction-gear. A large propeller, however, is not conducive to good sailing, for it offers considerable water-resistance when it is not turning. In order to reduce this liability as far as possible, and at the same time permit the propeller-diameter to be large, it should have only two blades, so that when sailing it can be placed with its blades vertically in line with the keel. The masts will, of course, be made to hinge for going under bridges, and the sail plan as lofty as possible in order to reach above trees, etc. A Marconi rig is preferable, for it is not only lofty but permits the mast being lowered without the necessity of previously hauling down the sail.

It should be remembered that, because of their shape, no good auxiliary sailing-craft can have as much accommodation as a motor-vessel of the same size; but that drawback must be accepted and placed against the advantages she offers as regards seaworthiness and comfort in bad weather. The cruises that are possible in a vessel such as I have depicted are almost limitless, for not only are the many inland waterways of the world open to her, but also the oceans. A new vessel of this kind of about 20 tons should cost, approximately £2500.



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by the bows and up by the stern till, for example, she draws 5½ ft. both ends. When in such a trim she would be a bad sailing-vessel, but it would not matter, for she would be mechanically driven, and the weight forward would tend to prevent her stern from "squatting."

If still more draught is required than the above scheme permits, the possibility of a centre-board should not be overlooked. It has many points in its favour, for it provides an almost unlimited draught and yet makes it possible to have a light-draught



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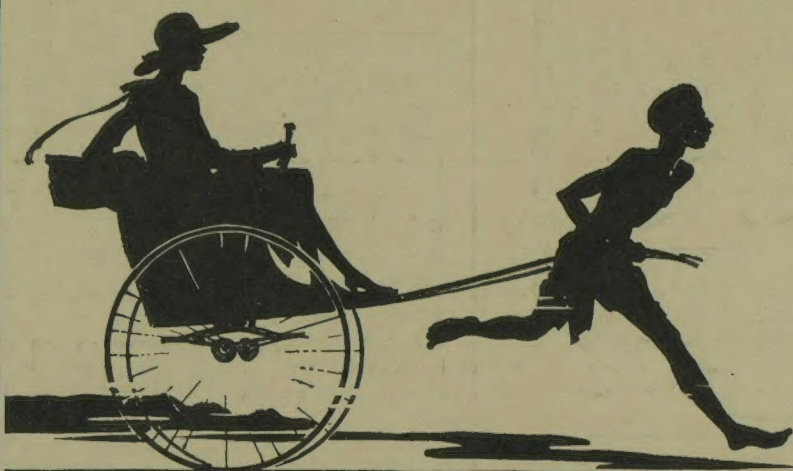
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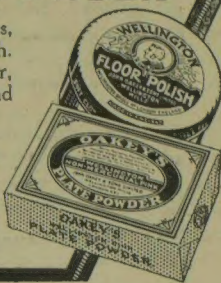
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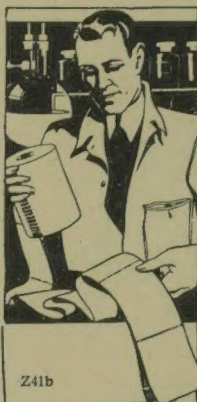
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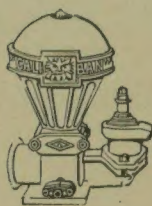
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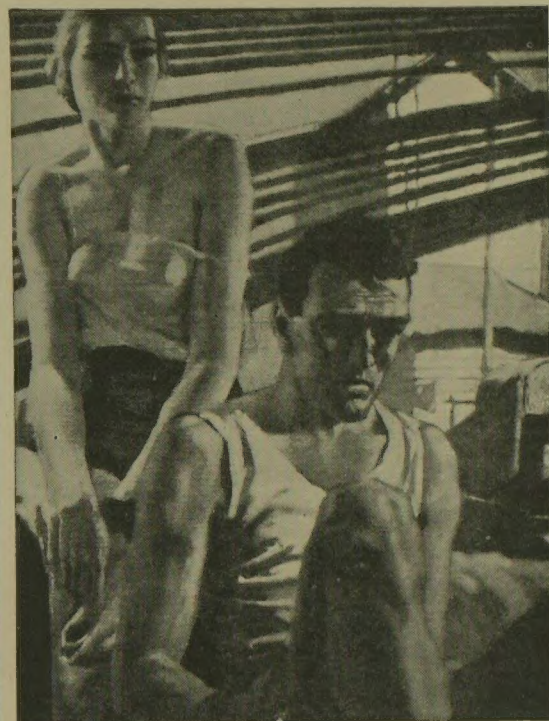
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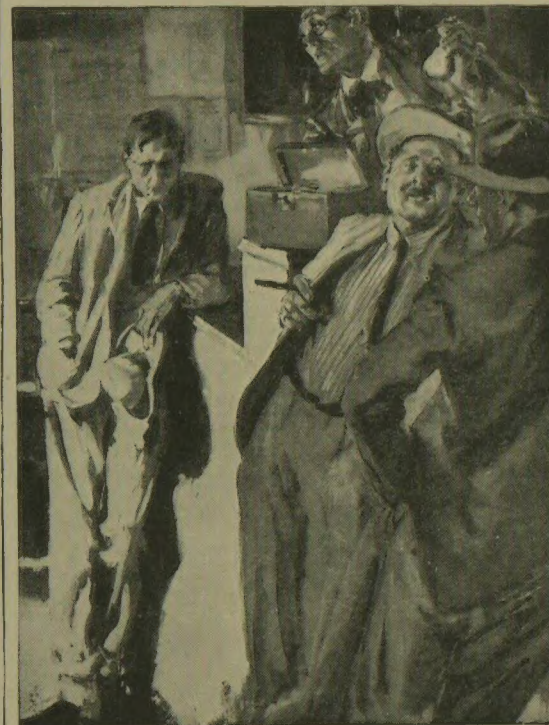


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